# THE DAŚARŪPA

## A TREATISE ON HINDU DRAMATURGY

COLUMBIA UNIVERSITY

# INDO-IRANIAN SERIES

EDITED BY

A. V. WILLIAMS JACKSON

PROFESSOR OF INDO-IRANIAN LANGUAGES
IN COLUMBIA UNIVERSITY

VOLUME 7

New York
COLUMBIA UNIVERSITY PRESS
1912

THE

# DAŚARŪPA

## A TREATISE ON HINDU DRAMATURGY

By DHANAṂJAYA

NOW FIRST TRANSLATED FROM THE SANSKRIT
WITH THE TEXT AND AN INTRODUCTION AND NOTES

BY

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IN COLUMBIA UNIVERSITY

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TO MY FATHER

## PREFATORY NOTE

In the present volume an important treatise on the canons of dramatic composition in early India is published for the first time in an English translation, with the text, explanatory notes, and an introductory account of the author and his work. As a contribution to our knowledge of Hindu dramaturgy, I am glad to accord the book a place in the Indo-Iranian Series, particularly as it comes from one who has long been associated with me as a co-worker in the Oriental field.

A. V. Williams Jackson.

# PREFACE

*The publication of the present volume, originally planned for* 1909, has been delayed until now by various contingencies both unforeseen and unavoidable. While in some respects unfortunate, this delay has been of advantage in giving me opportunities for further investigation and enabling me to add considerably to my collection of comparative material.

For information regarding the plan and scope of the book I would refer the reader to pages xli–xlv of the Introduction. I take this opportunity, however, to emphasize the fact that the transliterated text of Dhanaṃjaya's treatise has been included solely for the convenience of those using the book; with the exception of a few minor corrections and emendations it is the same as that originally published by Hall in 1865. It should be noted, furthermore, that I have not undertaken to present the comments of Dhanika except in a few special cases, the paragraphs headed 'Com.' being devoted chiefly to recording the source of his numerous illustrative quotations. The limitations I have imposed on myself in the notes will be evident to the reader on inspection.

In deference to the wishes of the publishers I have refrained from using in the present volume the simpler English spellings recommended by the Simplified Spelling Board. I should have preferred to adopt them here, as I have done in my personal correspondence, because I believe that the use of the simpler forms in the publication of books and papers is one of the most effective means of furthering a change at once so necessary and so reasonable.

I am indebted to the librarians of the India Office and of the Deutsche Morgenländische Gesellschaft for their kindness in sending to Professor Jackson, for my use, a number of volumes that were not accessible in this country. It is a pleasure to acknowledge also the uniform courtesy of the publishers, whose

patience must have been sorely taxed by the long course of publication, and of the printers, who have not only performed their part of the task in a highly creditable manner, but have shown the greatest forbearance with the unavoidable delays incident to the production of the book.

My special thanks are due to Professor E. Washburn Hopkins for the use of his copy of the Satsaiya of Bihārī and for comments on certain difficult passages; to Professor Charles R. Lanman for placing at my disposal a rare version of the Mahānāṭaka and giving me suggestions regarding certain parts of my translation; and to Dr. Franklin Edgerton for material from an unpublished MS. of the Vikramacarita. I am sincerely grateful as well to Dr. Charles J. Ogden, who read the entire book in proof and gave me numerous welcome corrections and suggestions, and to Dr. Louis H. Gray, who carefully examined with me many difficult passages and whose broad scholarship has been helpful at all stages of the work. I wish to express also my appreciation of the help of two other friends, Miss Marie L. Weiss and Miss Jane Porter Williams, who have in various ways generously contributed to the successful completion of my task.

And I wish to record here, above all, some expression, however inadequate, of the debt of gratitude I owe to my friend and teacher, Professor A. V. Williams Jackson. His kindly interest in my work has never flagged since the day, now twelve years past, when I first took up the study of Sanskrit under his guidance, and, even amid the pressure of multifarious duties, he has always placed his time and energy ungrudgingly at my disposal. In the preparation of this book I have had throughout the benefit of his encouragement and his stimulating criticism, and it bears some evidence of his comments and suggestions on almost every page. My years of association with him at Columbia as pupil and as co-worker will always remain a precious memory.

George C. O. Haas.

July 28, 1912.

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[1] In spite of the date on the title-page, this edition appeared in the autumn of 1910. It is not nearly so useful as the first edition, much of the Sanskrit original text being omitted, but I have added references to its pages throughout, for the convenience of scholars.

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This list indicates the editions of Sanskrit and Prākrit works to which the citations in this volume refer. Abbreviated designations are given in square brackets after the titles.

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[1] The method of numbering sections in this publication is irregular and utterly impractical. The printer has made matters worse by omitting the section-numbers in many places. To facilitate reference I have frequently added page-numbers to the citations.

[2] The last of the four books edited by Hall, really book 24, bears the number 34 in his text.

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[1] With reference to the name of this treatise, cf. Leumann, ZDMG. 58 (1904), p. 203: 'Was zunächst den Titel betrifft, so sprechen wir besser von Ratirahasya als von Śṛṅgāradīpikā; denn einstweilen ist eben nur die Ratirahasya-Partie der Śṛṅgāradīpikā—und selbst sie vielleicht nicht vollständig—zur Hand.' Cf. in general Schmidt, *Beiträge zur indischen Erotik*, 2d ed., Berlin, 1911, p. 72.

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Śṛṅgāradīpikā of Harihara, see Ratirahasya.

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Hanuman-nāṭaka, see Mahānāṭaka.

Hālasaptaśatī [Hāla]. Ed. Weber, *Das Saptaçatakam des Hâla*, Leipzig, 1881.

[2] The title of this work is as follows: Vamana Kavyalamkara Sutravrtti, Vagbhata Alamkara, and Sarasvatikanthabharana. Edited by Anundoram Borooah. With a few notes and extracts from old commentaries. Calcutta, 1883.

## LIST OF ABBREVIATIONS AND SYMBOLS

AP. = Agni-Purāṇa.
B. = Anundoram Borooah (editor of the Sarasvatī-kaṇṭhābharaṇa).
BB. = Bezzenberger's Beiträge.
Bh. = Bhāratīya-nāṭyaśāstra.
BR. = Böhtlingk and Roth's *Sanskrit-Wörterbuch*, 7 volumes, St. Petersburg, 1855–1875.
com. = commentary, commentator.
DR. = Daśarūpa.
ed. = edited by, edition.
Ep. Ind. = Epigraphia Indica.
ex. = example.
H = text of the Daśarūpa in Hall's edition.
Hall = Hall's edition of the Daśarūpa, Calcutta, 1865.
Hem. Kāvyān. = Hemacandra's Kāvyānuśāsana.
Ind. Ant. = The Indian Antiquary.
JAOS. = Journal of the American Oriental Society.
JRAS. = Journal of the Royal Asiatic Society.
Lévi = Lévi's *Théatre indien*, Paris, 1890.
Mahāvīra. = Bhavabhūti's Mahāviracarita.
Mālatīm. = Bhavabhūti's Mālatīmādhava.
Mālav. = Kālidāsa's Mālavikāgnimitra.
Mṛcch. = Śūdraka's Mṛcchakaṭika.
Nāgān. = Harṣadeva's Nāgānanda.
P = text of the Daśarūpa in Parab's edition.
Pratāpar. = Vidyānātha's Pratāparudrayaśobhūṣaṇa.
Rasagaṅg. = Jagannātha's Rasagaṅgādhara.
Rasaratn. = Śivarāma Tripāṭhin's Rasaratnahāra.
Rasatar. = Bhānudatta's Rasataraṅginī.
Ratn. = Harṣadeva's Ratnāvalī.

Regnaud = Regnaud's *Rhétorique Sanskrite*, Paris, 1884.
Rudr. Kāvyāl. = Rudraṭa's Kāvyālaṃkāra.
Rudr. Śṛṅg. = Rudraṭa's Śṛṅgāratilaka.
Sarasv. = Bhojarāja's Sarasvatīkaṇṭhābharaṇa.
Śārṅg. = Śārṅgadharapaddhati.
Sb. = Sitzungsberichte.
Schmidt = Schmidt's *Beiträge zur indischen Erotik*, Leipzig, 1902; 2d edition, Berlin, 1911 (actually published in 1910).
SD. = Viśvanātha Kavirāja's Sāhityadarpaṇa.
Skm. = Śrīdharadāsa's Saduktikarṇāmṛta (see Aufrecht, ZDMG. 36).
Spr. = Böhtlingk's *Indische Sprüche*, 2d edition, St. Petersburg, 1870–1873.
tr. = translated by, translation.
Uttararāma. = Bhavabhūti's Uttararāmacarita.
V = text of the Daśarūpa in Vidyāsāgara's edition.
v. = verse, metrical portion.
Vāgbhaṭāl. = Vāgbhaṭālaṃkāra.
Vāgbh. Kāvyān. = Vāgbhaṭa's Kāvyānuśāsana.
Veṇī. = Nārāyaṇa Bhaṭṭa's Veṇīsaṃhāra.
WZKM. = Wiener Zeitschrift für die Kunde des Morgenlandes.
ZDMG. = Zeitschrift der Deutschen Morgenländischen Gesellschaft.

° indicates the omission of the preceding or following part of a word or stanza.

‖ indicates parallel or identical passages in other Hindu works, chiefly dramaturgic and rhetorical.

# INTRODUCTION

## I. Concerning the Daśarūpa of Dhanaṃjaya

**The author and his patron.** The Daśarūpa,[1] or Treatise on the Ten Forms of Drama, one of the most important works on Hindu dramaturgy, was composed by Dhanaṃjaya, son of Viṣṇu, in Mālava in the last quarter of the tenth century A.D., during the reign of Vākpatirāja II, or Muñja.[2] The monarch's name is given by Dhanaṃjaya in his concluding stanza (DR. 4. 91), where he states that his 'intelligence was derived from discourse with the sovereign lord Muñja.' This ruler, who had a great variety of names or epithets (Muñja, Vākpati, Utpalarāja, Amoghavarṣa, Pṛthivīvallabha, Śrīvallabha),[3] was the seventh

[1] The name appears as *Daśarūpa* or, more frequently, as *Daśarūpaka*, with the suffix *-ka*. For the shorter form, which I use throughout in referring to the work, we have, as Hall observed (p. 4, notes), the warrant of Dhanaṃjaya himself in his concluding lines (4. 91), as well as the 'implied support of Dhanika,' who gave his commentary the title *Daśarūpāvaloka*. Cf. also the parallel forms *Daśarūpa-ṭīkā* and *Daśarūpaka-ṭīkā* noted as names of another commentary by Aufrecht, *Cat. Cod. Oxon.* p. 135 b.

[2] See Bühler (and Zachariae), 'Ueber das Navasāhasāṅkacharita des Padmagupta oder Parimala,' in *Sb. der phil.-hist. Classe der kais. Akad. der Wiss. zu Wien*, 116 (1888), p. 620–625 (= English translation, *Ind. Ant.* 36. 168–170). The last (15th) section of the first prakāśa of Merutuṅga's Prabandhacintāmaṇi (completed April, 1306) is devoted to an account of Muñja; see the translation by Tawney, Calcutta, 1901 (Bibliotheca Indica), p. 30–36. Muñja is mentioned by Sambhu in his Rājendrakarṇapūra, v. 17 (Aufrecht, *Catalogus Catalogorum*, 1. 460 b). For inscriptions recording land-grants by Muñja-Vākpati see *Archaeol. Survey of Western India*, vol. 3 (Burgess), London, 1878, p. 100 (given also at *Ind. Ant.* 6. 48–53); *Ind. Ant.* 14. 159–161.

[3] Cf. Bühler, *op. cit.* p. 620–621; *Ep. Ind.* 1. 226. See also p. xxiii, below. For an inscription giving the name Utpalarāja see *Ep. Ind.* 5, p. vi.

rāja of the Paramāra dynasty of Mālava.[1] He came to the throne in 974 A.D., succeeding his father Sīyaka, and held sway until about 995,[2] when he was defeated, taken captive, and executed by the neighboring Cālukya king Tailapa II (or Taila),[3] whom he had, according to the author Merutuṅga, conquered in six previous campaigns.[4]

Muñja was not only an intrepid warrior, but a poet[5] and patron of letters as well. Padmagupta, the author of the Navasāhasāṅkacarita, twice calls the king a 'friend of poets'[6] and states that it was because of royal favor that he, too, was able to 'wander along the path trod by the master-poets.'[7] The lexicographer Halāyudha also, in commenting on the metrical treatise of Piṅgala, includes stanzas in praise of Muñja's liberality.[8] Furthermore

[1] For inscriptions regarding this dynasty see *Ep. Ind.* 1. 222–238; 2. 180–195. Cf. Bühler, *op. cit.* p. 603–630; Fleet, 'The Dynasties of the Kanarese Districts,' 2d ed., p. 432, in *Bombay Gazetteer*, 1 (1896), pt. 2; Bhandarkar, 'Early History of the Dekkan,' *ibid.* p. 214.

[2] On the date see Bühler, *op. cit.* p. 624–625.

[3] Muñja's execution is attested by Cālukya inscriptions; see *Ind. Ant.* 12. 270; 16. 18, 23; 21. 167–168; *Ep. Ind.* 2. 212–221. Cf. Kielhorn, *Ep. Ind.* 2. 214–215.

[4] Bühler (*op. cit.* p. 623) gives the text as follows: *śapathadānapūrvakaṃ niṣidhya taṃ purā ṣoḍhā nirjitam ity avajñatayā paśyann atirekavaśāt tāṃ saritam uttīrya skandhāvāraṃ niveśayām āsa.* Cf. Prabandhacintāmaṇi, tr. Tawney, Calcutta, 1901, p. 33. Bühler inadvertently translated *ṣoḍhā* as 'sechzehnmal,' and this mistake has been perpetuated by him, *Ep. Ind.* 1. 227, and by Vincent Smith, *Early History of India*, p. 317, 328 (2d ed. p. 365, 389). — On Muñja's military exploits see Bühler, *Ep. Ind.* 1. 227–228. His defeat by Balirāja, a Cāhamāna chief, is mentioned in an inscription of about 1262 A.D.; see *Ep. Ind.* 9. 71.—For the legendary account of Muñja, as given in the Bhojaprabandha, see Lassen, *Indische Alterthumskunde*, 3 (Leipzig, 1858), p. 837–841.

[5] Muñja, the author of the Gaüḍavaho, lived early in the eighth century, under King Yaśovarman. Peterson's identification of him with the Paramāra ruler Muñja-Vākpati (*Subhāṣitāvali*, p. 115) is erroneous. A similar mistake is found in *Kāvyamālā*, part 1 (2d ed., Bombay, 1893), p. 131, where one of the editors assigns to Utpalarāja (= Muñja) the authorship of the Pratyabhijñāsūtra, a work composed by a Śaivite guru named Utpaladeva, who lived about 930 A.D.

[6] Navasāh. 1. 8: *kavibāndhava*; 11. 93: *kavimitra.*

[7] Navasāh. 1. 7. The text is given below, p. xxvi, note 1.

[8] For the text of one of them see p. xxv, note 7, below.

Dhanika, poet and commentator, held an official position at the court[1]; Dhanaṃjaya claims, as we have seen, to have profited by conversations with his august ruler; and the work of other authors, to be mentioned below, bears added witness to the literary activity during his reign. Some indication that Muñja himself was regarded as a poet[2] is to be found in the fact that Merutuṅga depicts the captive king as versifying his plaints.[3] That he actually was a writer of verse, however, is clearly established by quotations of some of his lines by later writers and in anthologies. One of his stanzas, for example, is twice quoted by Dhanika in his commentary on the Daśarūpa, the author being given in the one case as 'Śrī-Vākpatirājadeva' and in the other as 'Śrī-Muñja.'[4] Another stanza is reproduced by the later Paramāra king Arjunavarman (who ruled early in the thirteenth century) in his Rasikasaṃjīvanī, a commentary on the Amaruśataka, with the statement that it was composed by 'our ancestor Muñja, whose other name was Vākpatirāja.'[5] The poet Kṣemendra (fl. 1037–1066 A.D.) quotes three different stanzas by 'Śrīmad-Utpalarāja,' in as many of his works.[6] Two of these, found respectively in the Suvṛttatilaka and the Kavikaṇṭhābharaṇa, are not otherwise known; the third, a well-known stanza beginning *ahau vā hāre vā*, recurs in one of the Centuries attributed to Bhartṛhari, where it is probably to be

[1] Cf. page xxxii, below.

[2] In connection with Muñja's literary inclinations it is of interest to note that his nephew, Bhojadeva, was the reputed author of the Sarasvatīkaṇṭhābharaṇa, a rhetorical work of some importance (often referred to in my notes). Muñja is mentioned in one of its stanzas (1. 83, p. 60).

[3] Prabandhacintâmaṇi, tr. Tawney, Calcutta, 1901, p. 34–35. — Verses are attributed to Muñja also in Ballāla's Bhojaprabandha. For a list of these and a record of their recurrences in other works see Oster, *Die Rezensionen des Bhojaprabandha*, Darmstadt, 1911, p. 24 (dissertation).

[4] See the com. on DR. 4. 66, 67. On Muñja's various names and epithets see above, p. xxi.

[5] His words are: *asmatpūrvajasya Vākpatirājāparanāmno Muñjadevasya.* See Amaruśataka, ed. Durgāprasād and Parab, Bombay, 1889, p. 23.

[6] Suvṛttatilaka 2. 6 (*Kāvyamālā*, part 2, ed. Durgāprasād and Parab, Bombay, 1886, p. 37); Kavikaṇṭhābharaṇa 2. 1 (*Kāvyamālā*, pt. 4, 1887, p. 125); Aucityavicāracarcā 16 (*Kāvyamālā*, pt. 1, 2d ed., 1893, p. 131).

regarded as an interpolation.[1] Vallabhadeva included this same stanza and one other in his anthology,[2] and two further specimens of the royal author's verses are found in the Śārṅgadharapaddhati (c. 1363 A.D.).[3]

**Contemporaries of Dhanaṃjaya.** Concerning Dhanaṃjaya[4] himself nothing is known save his authorship of the Daśarūpa and his relations with King Muñja, aside from the fact that a stanza attributed to him is included in Śrīdharadāsa's anthology, the Saduktikarṇāmṛta.[5] Some idea of the literary atmosphere in which he lived, however, can be obtained from a consideration of the other writers that flourished in Mālava at this time. Foremost to command our attention is Dhanika, son of Viṣṇu, who not only wrote poetry in Sanskrit and in Prākrit, but also prepared the current commentary on the Daśarūpa. He and his commentary will be specially referred to below, in the second part of this Introduction. Next may be mentioned the lexicographer and poet Dhanapāla, son of Sarvadeva, who lived at Dhārā,[6] the Mālava capital, under Vākpati and his predecessor Sīyaka.[7] He was the author of the Pāïyalacchī, a Prākrit vocabu-

[1] Vairāgyaśataka 40 (= Spr. 844). In Śārṅg., where this stanza also occurs (4102), it is attributed to Bhartṛhari.

[2] Subhāṣitāvali 3413, 3414. The author is given as 'Śrī-Harṣadevātmaja-Vākpati.'

[3] Śārṅg. 126 (by 'Vākpatirāja'), 1017 (by 'Utpalarāja'). — According to Aufrecht, *Catalogus Catalogorum*, 1. 64 b, Utpalarāja is mentioned or quoted also in the Saduktikarṇāmṛta of Śrīdharadāsa. (But I find no mention of this at ZDMG. 36. 557, in Aufrecht's article on Skm.)

[4] On a different (and probably later) Dhanaṃjaya, who was the son of Vasudeva and who wrote a kāvya called Dvisaṃdhāna, or Rāghavapāṇḍavīya, as well as a brief lexicographical work entitled Nāmamālā, see Zachariae, 'Die indischen Wörterbücher (Kośa),' in *Grundriss der indo-arischen Philogie*, 1. 3 B, p. 27–28 (Strassburg, 1897).

[5] Skm. 3. 211; cf. Aufrecht, ZDMG. 36 (1882), p. 533–534.

[6] See Pāïyalacchī 277.

[7] Merutuṅga mentions both Dhanapāla and his brother Sobhanamuni; see Prabandhacintāmaṇi, tr. Tawney, Calcutta, 1901, p. 52–62. He erroneously places them both at the court of Bhoja, either by inadvertence or to add greater luster to that monarch's entourage; cf. Bühler, BB. 4 (1878), p. 73–75. Dhanapāla is mentioned also by Śāntisūri in his Pra-

lary, completed in 972–973 A.D.,[1] and, after his conversion to Jainism, of the Ṛṣabhapañcāśikā, fifty verses in Prākrit in honor of Ṛṣabha, the first prophet of the Jains. A work named Tilakamañjarī is also ascribed to him.[2] Dhanapāla's younger brother, Śobhanamuni, who was an ardent Jain and is said to have converted his brother to his religious belief after prolonged efforts, was also one of the literary men of this time, having composed the Śobhanastutayas, also called Caturviṃśatikā, a work on which Dhanapāla later prepared a commentary.[3] Another contemporary writer, Bhaṭṭa Halāyudha, who probably spent the latter part of his life in Mālava, is known to have been the author of three technical works.[4] Presumably the oldest of these is a lexicographical compendium, the Abhidhānaratnamālā[5]; the Kavirahasya was written about the year 950 at Mānyakheṭa at the court of King Kṛṣṇarāja III[6]; and the Mṛtasaṃjīvanī, a commentary on the Piṅgalachandaḥsūtra, was prepared considerably later at Dhārā at the court of King Muñja, whose liberality is appreciatively referred to in some of the stanzas.[7] The poet Padmagupta (also called Parimala),

bhāvakacarita. On both Dhanapāla and Śobhanamuni see Bühler, *Sb. Akad. Wien*, 99 (1882), p. 568–572.

[1] The text of the Pāiyalacchī has been published by Bühler, BB. 4 (1878), p. 70–166. On the date of completion of this work see *ibid.* p. 71.

[2] The text of the Tilakamañjarī, ed. by Bhavadatta Śāstrī and Parab, was published at Bombay in 1903 (Kāvyamālā series, no. 85).

[3] The text of Śobhana's work has been edited by Jacobi, ZDMG. 32 (1878), p. 509–534. On the com. see Bühler, *Sb. Akad. Wien*, 99 (1882), p. 570–572.

[4] On Halāyudha see Heller, *Halāyudha's Kavirahasya*, Göttingen, 1894, p. 20–32 (dissertation).

[5] Cf. Zachariae, 'Die indischen Wörterbücher (Kośa),' in *Grundriss der indo-arischen Philologie*, I. 3 B, p. 26 (Strassburg, 1897). The text has been edited by Aufrecht, London, 1861.

[6] Published by Heller, *Halāyudha's Kavirahasya, in beiden Recensionen herausgegeben*, Greifswald, 1900.

[7] This commentary has been printed with Piṅgala's Sūtras in the editions of Viśvanātha Śāstrī, Calcutta, 1874 (Bibl. Ind.), and of Kedaranātha and Panashikar, Bombay, 1908 (Kāvyamālā series, no. 91). One

son of Mṛgāṅkagupta, found favor, as was mentioned above, with Vākpatirāja and later with his successor Sindhurāja, at whose direction he wrote the Navasāhasāṅkacarita, a mahākāvya in glorification of the sovereign.[1] Dhanika quotes one of his stanzas in his commentary on the Daśarūpa.[2] To this same period belongs also the Jain author Amitagati, who finished his Subhāṣitasaṃdoha, or Subhāṣitaratnasaṃdoha, in 993 A.D., in the reign of Muñja.[3] Another work of his, entitled Dharmaparīkṣā, was written in the year 1014.[4]

**Scope and importance of the Daśarūpa.** In the Daśarūpa Dhanaṃjaya presents, in the form of a brief manual, the rules

of the references to Muñja-Vākpati (for a list of which see Weber, *Indische Studien*, 8. 193–4) is as follows (4. 20): —

> *sa jayati Vākpatirājaḥ sakalārthimanorathaikakalpataruḥ*
> *pratyarthibhūtapārthivalakṣmīhaṭhaharaṇadurlalitaḥ.*

Peterson, *Subhāṣitāvali*, Bombay, 1886, p. 115, states that this verse is quoted in the Daśarūpāvaloka, but I do not find it in the printed text.

[1] See Bühler and Zachariae, 'Ueber das Navasāhasāṅkacharita des Padmagupta oder Parimala,' in *Sb. der phil.-hist. Classe der kais. Akad. der Wiss. zu Wien*, 116 (1888), p. 583–630 (English translation of this article: Ind. Ant. 36. 149–172). The text has been published by Vāmana Shāstrī Islāmpurkar, Bombay, 1895. Padmagupta's chief reference to his royal patrons is as follows (Navasāh. 1. 7, 8): —

> *Sarasvatīkalpalataikakandaṃ*
> *vandāmahe Vākpatirājadevam*
> *yasya prasādād vayam apy ananya-*
> *kavīndracīrṇe pathi saṃcarāmaḥ.*
>
> *divaṃ yiyāsur mama vāci mudrām*
> *adatta yāṃ Vākpatirājadevaḥ*
> *tasyānujanmā kavibāndhavasya*
> *bhinatti tāṃ samprati Sindhurājaḥ.*

[2] See the commentary on DR. 2. 65.

[3] Cf. Kielhorn, *Ind. Ant.* 19. 361; Hertel, WZKM. 17. 105–134. The text of this work has been published by Schmidt and Hertel in ZDMG., vols. 59 and 61, and also by Bhavadatta Śāstrī and Parab, Bombay, 1903 (Kāvyamālā series, no. 82).

[4] On this work see Mironow, *Die Dharmaparīkṣā des Amitagati*, Leipzig, 1903 (dissertation).

of dramatic composition originally laid down in the great compendium of Hindu dramatic science, the Bhāratīyanāṭyaśāstra. That monumental work, although regarded as authoritative and even invested by tradition with the character of semidivine revelation, was altogether too cumbersome for ordinary use and had the additional disadvantages of diffuse style and a somewhat unsystematic arrangement. From the point of view of the dramatist, particularly, it was unsatisfactory, since the purely dramaturgic portions were submerged, so to speak, in a mass of histrionic and general prescriptions. The author of the Daśarūpa accordingly aims, as he himself says, to restate the principles of dramaturgy in more concise and systematic form.[1] He not only professes great reverence for the rules of Bharata,[2] but actually adheres for the most part to the terminology and definitions attributed to the venerated sage. Dhanaṃjaya has a somewhat different classification of heroines (DR. 2. 24), and in his treatment of the Erotic Sentiment (DR. 4. 58, etc.) he introduces a new distinction (which, it may be noted in passing, apparently found no favor, for it is ignored by all the later authorities). At 3. 48, after quoting (though without indication of source) part of the definition of the *nāṭikā* given in Bh., he ventures to modify it in the direction of greater latitude. The other variations between the two works are not of any special significance and are few in number.[3]

The excellence of Dhanaṃjaya's presentation and its convenient form gave the Daśarūpa a prominence that it has retained to the present day. As a compact exposition of the dicta of the Bhāratīyanāṭyaśāstra, it largely superseded that work, manuscripts of which are consequently extremely rare, and it so completely supplanted such dramaturgic treatises as existed previous

[1] Cf. DR. 1. 4 d: *kiṃ cit praguṇaracanayā lakṣaṇaṃ saṃkṣipāmi.*

[2] Cf. DR. 1. 4 c: *pratipadam aparaṃ lakṣma kaḥ kartum īṣṭe.*

[3] The chief points to be noted, with the sections of DR. concerned, are: variations in terminology: 1. 31, 79, 80, 96, 107, 120; 2. 80, 86; divergencies in definition: 1. 41, 48, 50, 102; difference in term and definition: 1. 85, 92; omission of a term in DR: 1. 80. See my notes on these sections.

to its time, that it is, with the sole exception of the Bh., the oldest extant work in its field.

Its importance in the eyes of Indian students of the drama is further attested by the numerous citations of its rules and allusions to them in later rhetorical and dramaturgic treatises and in the native commentaries on Hindu plays. In the Pratāparudrīya, for example, we find ten quotations from the Daśarūpa,[1] the source being indicated in all but one of the cases; three other passages, also ascribed to the Daśarūpa, are not to be found in our text.[2] The Sāhityadarpaṇa, furthermore, not only refers to the Daśarūpa[3] and criticizes some of its statements,[4] but bases its treatment of dramaturgy to a great extent on Dhanaṃjaya's work and repeats verbatim or with minor variations a large number of its sections. A similar dependence on the Daśarūpa and recognition of its value is found also in other dramaturgic treatises.

**Style and method of treatment.** In style the Daśarūpa differs very largely from the Bhāratīyanāṭyaśāstra (upon which, as stated above, it is professedly based). The latter is very diffuse, abounds in transitional and introductory formulas,[5] and often uses stock phrases to fill incomplete lines.[6] The Daśarūpa, on the other hand, is extremely condensed and avoids all formulaic 'padding' except where it is absolutely required by the meter.[7] In many cases, however, brevity is attained at the expense of clearness, and not a few definitions would be absolutely obscure except for the help to be derived from the commentary and the

[1] The passages quoted are: DR. 1. 11, 15, 23 a, 27 a, 28 b, 34, 36, 115 b; 3. 4; 4. 1. (DR. 1. 115 b is quoted at Pratâpar. 3. 35, p. 124; for the others see my notes on the various sections.) DR. is mentioned also at Pratāpar. 3, p. 131.

[2] Pratâpar. 2, p. 46; 4, p. 221; 4, p. 228. For another pseudo-DR. rule see the com. on Anargharāghava, p. 7 (cf. Lévi, pt. 2, p. 4, 24).

[3] See my notes on DR. 1. 50, 55. DR. 3. 37 is quoted, as by Dhanika, at SD. 316.

[4] Regarding these criticisms see my notes on DR. 2. 70, 71.

[5] Cf. Bh. 18. 3 b; 18. 40; et passim.

[6] Cf. Bh. 18. 112 b; 19. 83, 84; et passim.

[7] For examples of the occasional use of transitional phrases see DR. 1. 38 (*atha lakṣaṇam*); 1. 67 (*lakṣaṇaṃ ca pranīyate*).

parallel passages that are to be found in other dramaturgic and rhetorical treatises. This is especially the case where only a single word is used to explain the meaning of a technical term, as often happens in Book 1, in the treatment of dramatic structure.[1]

In his definitions of technical terms Dhanaṃjaya occasionally resorts to etymological explanations, on the supposition that the root of a word or its component parts will give a satisfactory idea of its meaning and application.[2] As a typical example, and one which shows the method at its best, may be cited the treatment of the word *ādhikārika* in 1. 19. Analytic in character is the definition of the term *vyabhicārin* (4. 8)—

*v i śeṣād ā b h i mukhyena c a r anto vy-abhi-cāriṇaḥ* —

in which the author attempts to indicate the force of each of the components by a separate explanatory word. Other examples of etymologic interpretation are found at 1. 9, 20, 81, 126; 2. 44.

The Hindu fondness for minute and often futile classification and subdivision is in evidence throughout the work, but is best exemplified in the treatment of the Erotic Sentiment (4. 56–78) and also of the types of heroine (2. 24–35), the classification of which is shown by a diagram on page 149. Dhanaṃjaya fortunately refrains from foolish computation (so often found in later treatises[3]) as to the theoretically possible number of types of hero and heroine, but his commentator makes up for the deficiency in the former case.[4]

**Meters and metrical considerations.** The Daśarūpa is composed for the most part in the ordinary śloka meter regularly found in treatises of this kind. Eighteen stanzas, however, including the last section in each book, are written in other meters. A list of these is here given in the order of their occurrence.

[1] Cf. DR. 1. 61, 68, etc.

[2] Such explanations are frequently met with in the Upaniṣads; cf. for example, Bṛhad-Araṇyaka Up. 1. 2. 7; 1. 3. 22, 23; 1. 4. 1; Chāndogya Up. 1. 2. 10–12.

[3] See my notes on DR. 2. 45.

[4] Cf. DR. 2. 11, com.

| | | |
|---|---|---|
| 1. | 3 | āryā |
| | 4 | sragdharā |
| | 6 | indravajrā |
| | 129 | vasantatilaka |
| 2. | 105 | upajāti |
| 3. | 65 | vasantatilaka |
| 4. | 9 | sragdharā |
| | 15 | āryā |
| | 35 | sragdharā |
| 4. | 44 | āryā |
| | 57 | indravajrā (6 lines) |
| | 79 | vasantatilaka |
| | 80 | śārdūlavikrīḍita |
| | 81 | śārdūlavikrīḍita |
| | 83 | āryā (2 stanzas) |
| | 90 | vasantatilaka |
| | 91 | indravajrā |

One of these stanzas (4. 9), a veritable metrical *tour de force*, embodies in its four lines, without extraneous matter of any kind, the names of the thirty-three Transitory States. The second āryā stanza at 4. 83 is defective in all previous editions, lacking one syllabic instant in the second half of the first line. As indicated in the notes on that section, I have remedied this by a very simple emendation of the text.

As might well be expected, Dhanaṃjaya has to resort to a number of expedients to round out his lines or to obtain the needful succession of light and heavy syllables. Perhaps the most natural of these, the use of 'verse-fillers,' is much less frequent in the Daśarūpa than in other works of this kind, because of the compact arrangement of the material. Instances, however, occur here and there; cf. 1. 27 (*ākhya*); 2. 49 b (*tathā*); etc. Transitional phrases (such as *atha lakṣaṇam*), which occur in the Bhāratīyanāṭyaśāstra with almost unfailing regularity, are similarly but little employed, the two chief cases being at 1. 38 and 1. 67. Great advantage in versification is gained also by the alternation of such verbs and verbal forms as *syāt, bhavet, iṣyate, smṛta, mata*, and *parikīrtita*. Another device, which is especially helpful in the metrical adjustment of enumerations and lists of technical terms, is the arbitrary grouping of words into copulative compounds. The most conspicuous example of this is undoubtedly the sragdharā stanza at 4. 9; others may be found at 1. 38 c, 67, 82, 97; 2. 15, 83 b; 3. 13; 4. 81 d.

To metrical exigencies also must be attributed the use of a large number of dramatic terms in varying forms, as well as the

occasional substitution of the synonymous word for the term regularly employed. These variations may be conveniently grouped under six heads. The list of examples appended is practically exhaustive (but see also my notes on 4. 84, 86, 87).

1. Addition or rejection of a suffix such as *-ka* or *-na*.

*udghātya* (3. 14) = *udghātyaka*
*janānta* (1. 125) = *janāntika*
*praveśa* (1. 118) = *praveśaka*
*viṣkambha* (1. 116) = *viṣkambhaka*
*saṃlāpa* (2. 83) = *saṃlāpaka*
*saṃkṣiptikā* (2. 88) = *saṃkṣipti*
*anumā* (1. 75) = *anumāna*
*avapātana* (2. 88) = *avapāta*
*nirodhana* (1. 60) = *nirodha*
*paribhāva* (1. 47) = *paribhāvanā*
*paribhāṣā* (1. 102) = *paribhāṣaṇa*
*bhāṣā* (1. 97) = *bhāṣaṇa*

2. Substitution of a different derivative of the same basic stem.

*alasatā* (4. 9) = *ālasya*
*utsuka* (4. 9) = *autsukya*
*udāhṛti* (1. 71) = *udāharaṇa*
*augrya* (4. 9, 57) = *ugratā*
*svīyā* (2. 25) = *svā*
*capala* (4. 9) = *cāpala*
*capalatā* (4. 81) = *cāpala*
*parikriyā* (1. 40) = *parikara*
*paryupāsti* (1. 61) = *paryupāsana*
*prāgalbhya* (2. 57) = *pragalbhatā*
*vastūtthāna* (2. 88) = *vastūtthāpana*

3. Addition, change, or omission of a prefix.

*dhīrapraśānta* (3. 44) = *dhīraśānta*
*praharṣa* (4. 79) = *harṣa*
*sammoha* (4. 86) = *moha*
*vimarśa* (3. 60, 61) = *avamarśa*
*saṃcārin* (4. 54) = *vyabhicārin*
*sahacārin* (4. 84) = *vyabhicārin*
*smaya* (4. 44) = *vismaya*
*yatna* (1. 28) = *prayatna*
*vega* (4. 81) = *āvega*

4. Change or omission of one of the elements of a compound.

*upasaṃhāra* (1. 97) = *kāvyasaṃhāra*
*dyuti* (1. 58) = *narmadyuti*
*sūtrabhṛt* (2. 100) = *sūtradhāra*
*prāptisambhava* (1. 66) = *prāptyāśā*
*phalāgama* (1. 28) = *phalayoga*

5. Use of a different, but related, simple or compound term.

*utkā* (4. 75) = *virahotkaṇṭhitā*
*bhayotkarṣa* (4. 52) = *bhayānaka*
*śamaprakarṣa* (4. 53) = *śāntarasa*
*sūtrin* (2. 102; 3. 10) = *sūtradhāra*

6. Substitution of an entirely different word.

*īrṣyā* (4. 9) = *asūyā*
*svāpa* (4. 87) = *nidrā*
*upasaṃhṛti* (1. 36) = *nirvahaṇa*
*ārti* (4. 80) = *vyādhi*

It is probably to these same considerations of meter that we must ascribe the adjectival use, in more than twenty cases, of numeral derivatives in *-dhā,* in place of the regular adjective derivatives in *-vidha* (of which only four examples occur: *dvividha, 1. 15; caturvidha,* 4. 52 b; *ṣaḍvidha,* 3. 58; *daśavidha,* 3. 54 d). Clearly adjectival in construction and signification, though not in form, are the following words, most of which are used as predicates:

*dvidhā:* 1. 17, 125; 3. 10 b, 45 a; 4. 2 b.
*dvedhā:* 2. 31, 79 d.
*tridhā:* 1. 23 a, 122; 2. 24, 79 c; 4. 58, 67 d, 71.
*tredhā:* 2. 79 d; 3. 45 d, 55; 4. 79 d.
*caturdhā:* 2. 2, 77 a, 88 a, 93.
*daśadhā:* 1. 10.

As doubtful cases, possibly truly adverbial, may be added the following: *dvidhā,* 3. 15 b; 4. 65 a; *dvedhā,* 1. 113; 3. 14 b; *tridhā,* 2. 79 b; *ṣoḍhā,* 1. 111. The regular adverbial use is exemplified in *tredhā,* 1. 23 a; *pañcadhā,* 3. 30 a.

## 2. Concerning Dhanika's Commentary on the Daśarūpa

**Authorship and date.** In most of the manuscripts the Daśarūpa is accompanied by a Sanskrit commentary, in prose, entitled Daśarūpāvaloka,[1] or 'Examination of the Daśarūpa.' Its author, Dhanika, son of Viṣṇu,[2] is described, in one of the manuscripts, as an officer (*mahāsādhyapāla*) of King Utpalarāja,[3]

[1] Hall (p. 4, notes) records that one of his manuscripts has, in one place, the variant form *Daśarūpāloka.*

[2] There are known also commentaries on this work by Nṛsiṃha Bhaṭṭa (Aufrecht, *Catalogus Catalogorum,* 1. 247 b, 248 a), by Pāṇi, or Devapāṇi (Aufrecht, 2. 53), by Kṣoṇīdhara Miśra (Hall, p. 4, notes), by Kuravirāma (Aufrecht, 2. 53). So far as I am aware, none of these have been made accessible in printed form.

[3] Wilson, *Select Specimens of the Theatre of the Hindus,* 3d ed., London, 1871, 1. xx, xxi. Wilson's statement is reprinted by Hall, p. 3, notes.

who is, as we have seen, none other than Muñja, the patron of Dhanaṃjaya.[1] This statement, together with the fact that the work contains (at 2. 65) a quotation from Padmagupta's Navasāhasāṅkacarita (a poem published after 995 A.D., in the reign of Sindhurāja), enables us to assign Dhanika's commentary approximately to the end of the tenth century.[2] It is consequently not at all impossible (though I do not regard it as probable) that our commentator is the same person as the Dhanika Paṇḍita to whose son Vasantācārya a tract of land was granted in 974 A.D. by King Vākpati (=Muñja).[3] This conclusion as to the age of the Daśarūpāvaloka would seem to be invalidated by the occurrence, at the end of the first book (1. 129, com.), of a quotation from Kṣemendra's Bṛhatkathāmañjarī, a work composed about 1037 A.D., but the four lines in question occur in only one of the manuscripts and are generally admitted, for this and other reasons, to be a later interpolation.[4]

It has been suggested, because of the similarity of the names and the identity of the patronymic, that the author of the Daśarūpa and its commentator were one and the same person.[5] This view is supported by the fact that the Daśarūpa is usually referred to in later treatises as the work of Dhanika[6] and that the commentary seems to form an essential part of the treatise. On the other

[1] See page xxi, above. Dhanika quotes one of the king's stanzas in two places in his commentary (DR. 4. 66, 67).

[2] According to Jacob, JRAS. 1897, p. 304, Dhanika is quoted 16 times in the Sarasvatīkaṇṭhābharaṇa (written about 1025 A.D.).

[3] Cf. *Ind. Ant.* 6 (1877), p. 51–53; *Archaeol. Survey of Western India*, vol. 3 (Burgess), London, 1878, p. 100. This grant was first described by Hall, *Journ. As. Soc. Bengal*, 30 (1861), p. 195–210.

[4] Cf. Hall, *Vāsavadattā*, Calcutta, 1859, p. 55; Lévi, *Journal asiatique*, 8. série, 7 (1886), p. 221; Bühler, *Sb. Akad. Wien*, 116 (1888), p. 622, n. 2; Lacôte, *Essai sur Guṇāḍhya et la Bṛhatkathā*, Paris, 1908, p. 14. The two ślokas are quoted also in Dhuṇḍhirāja's commentary on the Mudrārākṣasa (ed. Telang, p. 53; ed. Kale, p. 12).

[5] Wilson, *Theatre of the Hindus*, 1. xx. Cf. also Lévi, *Journal asiatique*, 8. série, 7 (1886), p. 220–221.

[6] As, for instance, at SD. 313, 316, etc., and in other works. Cf. Lévi, *Le Théatre indien*, p. 17.

hand, there are in the commentary a number of indications of a difference in authorship,[1] and it is difficult to resist the conclusion that Dhanika, its author, was some contemporary of Dhanaṃjaya, very probably his brother, who collaborated in the production of the work.[2]

Of other works by Dhanika only a few fragments have survived to the present day. From seven couplets quoted in his comment on DR. 4. 46 it appears that he composed a treatise on poetics, entitled Kāvyanirṇaya, of which nothing further is known. His Avaloka also reveals him as a writer of poetry, since he cites twenty-four of his own stanzas, twenty in Sanskrit and four in Prākrit, as illustrations of Dhanaṃjaya's definitions.[3] Two of these stanzas are included, under his name, in the Śārṅgadharapaddhati, and still another is found in that anthology without indication of authorship.[4] Very probably Dhanika was a poet of some repute and belonged to the literary circle at King Muñja's court,[5] for we find his name mentioned with those of

[1] At DR. 2. 34, for example, Dhanika gives two possible interpretations of the text without deciding which is the correct one; at 3. 40 his explanation seems to read a technical meaning into an apparently simple line; at 4. 52 we find the form *vikāsa* substituted for the *vikāśa* of the text (this may, of course, be merely a manuscript error). See my notes on these sections. I regard Hall's views (p. 9, notes) regarding Dhanika's interpretation of *tulyasaṃvidhānaviśeṣaṇam* (DR. 1. 22) as mistaken; the commentator seems to give the meaning intended by the author in this passage.

[2] Cf. Hall, p. 2–4. That they were brothers is accepted, for example, by Keith, *A Catalogue of the Sanskrit and Prākrit MSS. in the Indian Institute Library, Oxford*, Oxford, 1903, p. 4.

[3] Dhanika's lines occur in the commentary on the following sections of DR.: 2. 8, 16, 22, 26, 29, 50 (Prākrit), 51 (Prākrit), 52, (Prākrit), 57, 60, (Prākrit), 63, 64, 65, 67, 68, 79 (repeated at 4. 69); 4. 3, 34, 35, 67, 69 (three stanzas, one being a repetition of the one at 2. 79), 76, 79. — An introductory stanza, prefixed to the Avaloka in one of the manuscripts, was rejected by Hall as spurious, chiefly on the ground that its style was 'too pedestrian for so ornate a stylist as Dhanika.' See Hall, p. 4. notes.

[4] Śārṅg. 3973 (DR. 2. 16), 3417 (DR. 4. 3), 278 (DR. 4. 79).

[5] See pages xxii–xxiii, above.

other poets (Kālidāsa, Amara, Sundara, and Śaṅkha) in an anonymous stanza recorded by Cowell.[1]

**Character and value.** Although professedly an aid to the understanding of the text, the commentary leaves much to be desired and is not nearly so helpful as the average work of its kind. At times it explains what is so clear as to require no comment (this is, however, frequently the case in Hindu glosses); often, on the other hand, obscure words and phrases receive no elucidation whatever, and whole sections are occasionally dismissed with but the single word *spaṣṭam*, '[it is] clear.' Even where Dhanaṃjaya's definitions of technical terms are illustrated by means of examples from Sanskrit literature, the absence of further explanation sometimes leaves the exact meaning in doubt. The real merit of Dhanika's Avaloka lies in the occasional lengthy discussions of disputed and obscure points and in his collection of illustrative quotations, many of which are of value in obtaining a clear conception of the principles of Hindu dramaturgy.

**Dhanika's explanatory and illustrative quotations.** In his explanations of Dhanaṃjaya's rules, Dhanika not only refers to scenes and situations of the principal Hindu dramas,[2] but also quotes such passages as will serve to illustrate the matters under discussion. His quotations are, however, by no means confined to dramatic works, but are drawn to a considerable extent from other fields of literature as well, particularly from the sententious poetry and the so-called kāvya productions. Occasionally also he corroborates his statements by an excerpt from the Bhāratīyanāṭyaśāstra or some other technical work.

The range of these citations and references, so far as they have been identified, can best be seen from the following tabulation, in which works merely mentioned (but not quoted) are enclosed in parentheses. In the case of works cited only a few times, all the occurrences are recorded after the names or in the footnotes.

[1] JRAS. 15. 175.

[2] As, for example, in the com. on DR. 1. 81; 2. 82; 3. 15; etc.

## 1. Dramas extant and published

Mṛcchakaṭika
Śakuntalā
Vikramorvaśī
Mālavikāgnimitra
Ratnāvalī[1]
(*Priyadarśikā*)[2]
Nāgānanda
Mahāvīracarita
Uttararāmacarita
Mālatīmādhava
Mudrārākṣasa[3]
Veṇīsaṃhāra[1]
Karpūramañjarī[4]
Viddhaśālabhañjikā[5]
Anargharāghava[6]
Mahānāṭaka[7]

## 2. Other works of Sanskrit and Prākrit literature

(Mahābhārata)[8]
(Rāmāyaṇa)[9]
Meghadūta[10]
Kumārasambhava[11]
Raghuvaṃśa[12]
Śṛṅgāratilaka[13]
Kirātārjunīya[14]
(Kādambarī)[15]
Śiśupālavadha[11]
(Bṛhatkathā)[16]
Hālasaptaśatī[11]
Bhartṛhariśatakāni[17]
Amaruśataka[11]
Navasāhasāṅkacarita[18]

[1] The Ratnāvalī and the Veṇīsaṃhāra are quoted more frequently than any other works, especially in connection with the treatment of dramatic structure in Book 1, since of all the plays they conform most strictly to the rules laid down in the text-books.

[2] This play of Harṣadeva is referred to at DR. 2. 82, 92.

[3] Quoted only at DR. 3. 23, but referred to also at 1. 129 and 2. 86.

[4] One stanza is quoted as an illustration of DR. 3. 16.

[5] Quoted only once, in the comment on DR. 4. 61.

[6] The only quotation from this play is found at DR. 2. 1. Dhanika does not name the source of the stanza. Parab, in his index of verses, attributes it to the Mahānāṭaka.

[7] Regarding this drama see the following page.

[8] Referred to only at DR. 3. 28.

[9] Mentioned by name at DR. 1. 129; 2. 12, 86; 3. 28, 52. A reference to plots based on the Rāmāyaṇa is found at DR. 2. 90.

[10] Quoted only at DR. 4. 71.

[11] Quoted only in Books 2 and 4. All of the numerous stanzas from Hāla are quoted anonymously.

[12] Quoted at DR. 2. 1 and 4. 35; mentioned at 4. 74.

[13] Of this work, attributed to Kālidāsa, stanza 3 is quoted at DR. 4. 69, but without indication of source. In Hall's edition these lines are enclosed in brackets, as a possible interpolation.

[14] One stanza is quoted, as an illustration of DR. 4. 33.

[15] Referred to at DR. 4. 73, 74.

[16] This old collection of stories is mentioned at DR. 1. 129; 4. 43.

[17] Nītiśataka, DR. 2. 1; Śṛṅgāraśataka, DR. 4. 43; Vairāgyaśataka, DR. 4. 10, 14.

[18] On this mahākāvya by Padmagupta see p. xix, note 1, and p. xx, above. One stanza from it is given at DR. 2. 65.

## 3. Dramas unpublished or no longer extant

Udāttarāghava[1] Pāṇḍavānanda[2] (Taraṅgadatta)[3]
Chalitarāma[2] (Rāmābhyudaya)[4] (Puṣpadūṣitaka)[5]

## 4. Minor and unknown authors or works

Ānandavardhana — five stanzas (found in his Dhvanyāloka commentary), at DR. 2. 56; 4. 10, 43 (two), 45.
Vikaṭanitambā, poetess — one stanza at DR. 4. 42.
Vākpatirājadeva (= Muñja)[6] — one stanza at DR. 4 66, 67.
Rudra — one stanza at DR. 4. 67.
Dhanika — twenty-four stanzas (see page xxxiv, note 3).
(Bhaṭṭa Bāṇa's Mahāśvetāvarṇanāvasara, mentioned at DR. 2. 54).

## 5. Technical works

Bhāratīyanāṭyaśāstra[7] — DR. 2. 11; 3. 46, 59; 4. 2, 4, 5, 6, 50, 52, 89.
Kāmasūtra of Vātsyāyana — DR. 3. 45; (4. 64).
A treatise by Bhartṛhari (apparently not the Vākyapadīya) — DR. 4. 2.
Kāvyālaṃkāra of Rudraṭa[8] — DR. 4. 44.
Kāvyanirṇaya, by Dhanika himself — DR. 4. 46.

The quotations frequently deviate from the published texts of the works from which they are drawn. Such variations may be due either to Dhanika's quoting from memory, to the existence of other recensions than those known to us, or to corruption in transmission. They are in most cases of no special importance.

[1] A play by Māyurāja. It is quoted at DR. 2. 91; 3. 3; 4. 15, 35; referred to at DR. 3. 29.

[2] Quoted at DR. 1. 85; 3. 15, 22.

[3] The only quotation from this work occurs at DR. 3. 14.

[4] Written by Yaśovarman in the latter part of the 7th century. It is referred to at DR. 1. 90 (also at SD. 427). Cf. ZDMG. 36 (1882), p. 521.

[5] These two plays are mentioned at DR. 3. 45. The name Puṣpadūṣitaka recurs as Puṣpabhūṣita at SD. 512. — At DR. 3. 61 Samudramanthana may possibly be the name of a drama.

[6] See page xxiii, above.

[7] The reputed author of the Bh. is designated variously as *Bharata* (DR. 2. 11), *muni* (DR. 3. 46), *Bharata-muni* (DR. 3. 59), or *ṣaṭsahasrakṛt* (DR. 4. 2).

[8] Rudraṭa's Kāvyālaṃkāra is not mentioned by name.

In addition to differences of wording, which constitute the largest part of these variations, we find also instances of transposition of the lines of stanzas[1] and of assignment of speeches to characters other than those indicated in the printed texts.[2] In some cases Dhanika does not repeat dramatic quotations in full, but gives merely the first and last words of the passage to which he refers; see, for example, the commentary on DR. 1. 48.

Some of the quotations occur more than once, being used as illustrations of two, or sometimes three, different statements. One of the stanzas drawn from Amaru, for example, appears both at 2. 31 and at 2. 82; a stanza from the Mahāvīracarita is quoted at 2. 1 and recurs at 2. 20 and 4. 22. Usually the passage is repeated in full at each occurrence; occasionally, however, only the opening words are given (cf. the Ratnāvalī quotation at 4. 86, which appears in full at 2. 92). The first illustrative excerpt at 4. 86, although introduced with the statement *prāg udāhṛtaḥ*, 'previously quoted,' does not occur elsewhere in the commentary. Possibly the words just mentioned have been misplaced and should be connected with the following quotation, which has really occurred before.

Besides referring to actual dramatic works, Dhanika makes mention also of legends and stories on which plays were based. Such are the Udayanacarita, mentioned at DR. 2. 89, and the Samudramanthana, named at DR. 3. 61, although the latter may be actually the name of a drama.

Of particular interest from the point of view of literary chronology is the occurrence in Dhanika's commentary of five stanzas from the Mahānāṭaka, or Hanuman-nāṭaka.[3] The source is indicated in only one instance (DR. 2. 1), but the lines are all to be found in the text of the recension published by Jīvānanda Vidyāsāgara. The oldest extant recension of this play, that

[1] DR. 3. 18 (Veṇīsaṃhāra 5. 26); DR. 4. 10 (Mahānāṭaka 9. 55); DR. 4. 61 (Viddhaśālabhañjikā 1. 31).

[2] DR. 1. 94 (Veṇī. 5, p. 149–150); DR. 3. 10 (Veṇī. 1. 7, p. 10).

[3] At DR. 2. 1 (this stanza recurs in Rājaśekhara's Bālarāmāyaṇa, 4. 60), 5 (repeated at 2. 19), 18; 4. 10, 24.

ascribed to Dāmodara Miśra, dates from the eleventh century, but has been thought, because of its patchwork character, to be merely a revised form of an older work.[1] This supposition is confirmed by the quotations in Dhanika's commentary, which must be from an earlier *Hanuman-nāṭaka* than the known recensions, since it is hardly probable that all of the five stanzas, occurring at as many different places, are later interpolations. As has previously been pointed out, the four lines quoted at DR. 1. 129 from Kṣemendra's Bṛhatkathāmañjarī (a work about half a century later than DR.) are doubtless to be regarded as an interpolation.[2]

### 3. Concerning Previous Editions of the Dasarūpa

**Hall's edition.** The earliest edition of the Daśarūpa (so far as I am aware), and the only one of any independent value, is that of Fitzedward Hall,[3] published at Calcutta in 1865 in the Bibliotheca Indica. The text, as well as the commentary of Dhanika, which accompanies it, was based on a collation of six manuscripts, five of them complete (see Hall, p. 35–36), and is in general very satisfactory. Unfortunately the editor thought it unnecessary to include in the printed volume the 'minute account' of the manuscripts and of their readings which he had taken the pains to prepare (Hall, p. 37), and we are thus left without much of the information that would have been helpful in estimating the correctness of his text. A number of variant readings are recorded, however, on pages 38 and 39, and an introductory paragraph on page 38 gives the impression that many

[1] Cf. Schroeder, *Indiens Literatur und Cultur*, Leipzig, 1887, p. 658; Lévi, p. 243–244; Cimmino, *L'uso delle didascalie* [for full title see p. xiii], p. 142–143.

[2] See page xxxiii, above.

[3] I am informed, on the authority of Mr. Richard Hall, the scholar's son, that Hall wrote his given name 'Fitzedward'; the title page of his *Daśa-Rūpa*, however, has the form 'Fitz-edward.' At all events, he should not be referred to as 'F. E. Hall.'

of these were taken from an old copy of the Nāṭyapradīpa, a work which (as Hall mentions) 'repeats verbatim a large portion of the Daśarūpa.' This list of variants was prepared after the text was printed, and such readings as seemed preferable to those in the text were designated with asterisks. In using this list it must be borne in mind that Hall has disregarded the principle of euphonic combination, giving all the readings in the pause-form, according to Hindu practise, as if they stood alone, unconnected with other words. In quoting these I have thought it best to give the form actually required by the context.

The introduction to Hall's edition contains a brief analysis of the work and much illustrative and explanatory material, a large part of which is now naturally antiquated. In addition to the Daśarūpa, the volume contains, as an appendix, the Sanskrit text of four books of the Bhāratīyanāṭyaśāstra, a manuscript of which came into the editor's hands after the completion of the rest of the work. The books are numbered 18. 19, 20, and 34; the last, however, is really book 24. This appendix is of great value and is constantly referred to in the present volume, but it must be said that it contains numerous errors and presents the appearance of a hasty transcript.[1]

**Jīvānanda Vidyāsāgara's edition.** The edition published by Jīvānanda Vidyāsāgara at Calcutta in 1878 is merely a reprint. Hall's text is reproduced, even to the misprints, without any indication of its source or a single word of acknowledgment. The publisher took no notice of the fact that Hall (on pages 38 and 39) had designated certain variant readings as preferable to those in his text. He likewise failed to correct an error to which Hall calls attention in his introduction; see my notes on DR. 2. 15. The reprint contains no prefatory material or index to give a touch of originality. The four books of the Bhāratīyanāṭyaśāstra are also copied from Hall's edition, with all the misprints and inaccuracies faithfully preserved.

[1] See my notes on DR. 1. 80; 3. 63.

**Parab's edition.** Another reprint of Hall's text, prepared under the supervision of Kāshīnāth Pāṇḍurang Parab, was published by the Nirṇaya Sāgara Press at Bombay in 1897. Here again there is no acknowledgment of indebtedness to Hall's text, which is referred to in the footnotes merely as '*pāṭha.*' For no apparent reason, this edition does not follow Hall's numbering of the verses, but adopts a system of its own, which departs from the other sufficiently to cause some difficulty in finding passages referred to by the numbers of the older edition.

This edition is in many respects the most practical of the three. The text embodies all the readings that Hall marked as preferable on pages 38 and 39, and all the variants listed by Hall are given in the footnotes. A group of sections in the first book (1. 53–65; P. 1. 32b–35; H. 1. 30b–32), which were printed as a continuous passage by Hall, are arranged separately, each followed by its own interpretation in the commentary, so as to conform to the rest of the text. The volume contains also a detailed table of contents, a list of the works quoted in the commentary, and an index of all verses thus cited from other authors, with an indication, in many cases, of their source.

## 4. Concerning the Present Edition

**Constitution of the text.** The Sanskrit text contained in the present edition is not based on any new examination of manuscripts[1] and can not, therefore, lay claim to any independent value. Aside from a few corrections, Hall's text is reproduced without change, with the substitution, however, in nearly all cases, of those of his variant readings designated by him as preferable on pages 38 and 39 of his edition. The only departures from Hall's text and variants (that is, from the text as printed by Parab) are the following:

[1] On manuscripts of DR. see Aufrecht, *Catalogus Catalogorum*, 1. 247b; 2. 53.

1. 119 I retain *antaryavanikā*°, disregarding Hall's expressed preference (p. 38) for °*javanikā*°.
2. 27 Emendation of °*yāvanānangā* to °*yauvanānangā*.
78 Adoption of °*sphūrja*° for °*sphiñja*°.
80 Adoption of *narmasphūrjaḥ* for *narmasphiñjaḥ*.
83 Emendation of °*dayājavaiḥ* to °*dayārjavaiḥ*.
89 Emendation of °*parigrahaḥ* to °*parigraham*, to remedy faulty grammatical construction.
4. 34 Emendation of the unintelligible °*garbhādejahmya*° to °*garbhāder jāḍyam*.
41 Adoption of one of Hall's variants, °*tvarāśvāsa*.
52 Substitution of Dhanika's *vikāsa* for the *vikāśa* of the printed texts.
83 Change of *ati*° to *atī*° to satisfy metrical requirements.
87 Adoption of one of Hall's variants, *aniṣṭāpteḥ*.
89 Adoption of *lakṣma*° from Hall's variant reading.

For details see the notes on the respective sections.

**The numbering of sections.** The system of numbering in the edition of Parab differs from that followed by Hall (and reprinted by Vidyāsāgara) sufficiently to interfere with rapid consultation of passages in an edition other than the particular one referred to.[1] Furthermore, the method employed in these editions does not permit of accurate citation, especially of the briefer definitions, without the cumbersome addition of letters and superior figures.[2] I have accordingly decided, after mature deliberation, while preserving the very practical division into four books, to renumber the work according to logical sections and thus to establish a *simple numerical designation* for every definition or part of a definition that is separately treated in Dhanika's commentary. At the head of each section I have placed not only the new number thus assigned, but also the number in the editions of Parab and of Hall,[3] so that passages may be con-

[1] Note, for example, the following variations: P. 1. 67 = H. 1. 60; P. 2. 62 = H. 2. 57; P. 3. 57 = H. 3. 51; P. 4. 67 = H. 4. 61.

[2] The brief definition of the term *parisarpa*, DR. 1. 54, had to be cited heretofore as H. 1. 30 b², c¹, or as P. 1. 32 b², 33 a¹. Similarly DR. 3. 8 = H. 3. 7, 8 a¹ = P. 3. 7 b, 8 a, b¹.

[3] Vidyāsāgara's numbering is identical with that of Hall.

sulted with convenience in the present volume, no matter to which edition reference is made.

**The translation.** In the translation, which I have aimed to make as nearly literal as possible, it has been found necessary to introduce a considerable number of explanatory words [enclosed in brackets], in order to make clear the precise meaning of the condensed Sanskrit original. Important Sanskrit technical terms have usually been repeated (enclosed in parentheses) in the translation, in their uninflected form, especially where they are defined or explained. The translations adopted for these technical words are not, in many cases, literal renderings of the Sanskrit names (as: *bindu*, 'drop'; *patākā*, 'banner'), but are selected with a view to indicating, as far as possible, the special significance of the original. To avoid their being taken in their ordinary English sense they are distinguished by capital initial letters. It was not considered necessary to indicate throughout the special force of the constantly recurring optative verbal forms; such verbs as *bhavet* or *syāt*, especially where they occur in mere definitions, are frequently rendered by the simple 'is' or a similar indicative form.

**Extracts from the commentary of Dhanika.** Under the heading 'Com.' is given the substance (and occasionally a literal translation) of such passages of the commentary as are of particular interest or importance. It was not deemed necessary to present in detail Dhanika's longer theoretical arguments, and these have either been passed over without mention or merely briefly summarized.[1] I have made a special effort, however, to discover and record the source of the numerous illustrative quotations that Dhanika has introduced into his work.[2] For many references I am indebted to Böhtlingk's valuable collection of material 'Zur Kritik und Erklärung verschiedener indischer Werke' (43. Daçarūpa, in *Mélanges asiatiques*, 7. 574–577) and to marginal

[1] Especially where already given by Lévi or Regnaud; cf. the com. on DR. 2. 5, 6; 4. 44.

[2] See pages xxxv–xxxix, above.

annotations by Böhtlingk in his copy of Hall's edition, which is now in my possession. The references so obtained I have supplemented by tracing to their source many additional quotations; but a number of the passages quoted by Dhanika still remain unidentified, chiefly because the works from which they were drawn are unpublished or no longer extant. When a stanza not otherwise located appears in native anthologies (such as the Śārṅgadharapaddhati or the Subhāṣitāvali), in a later work (such as the Bhojaprabandha), or in Böhtlingk's *Indische Sprüche,* I have given its number in such collection in place of the usual phrase 'unidentified stanza'[2]; I have also added references to these works in a number of cases where the original source is known, in order to show that the passage is one that is familiar and often quoted. The editions that have been consulted are recorded on pages xiv–xvii, above.

**The notes in this volume.** Such explanatory material as it seemed advisable to include in the present work will be found appended to the several sections under the heading 'NOTES,' the necessity of turning to another part of the book for annotations being thus entirely obviated. Among the matters included in the notes may be mentioned particularly the variant readings referred to above (p. xxxix), explanations regarding Dhanaṃjaya's terminology and definitions, divergencies between the Daśarūpa and other dramaturgic treatises, references to the work of scholars in this field (especially Lévi, Regnaud, and Schmidt), and — a feature to which I have devoted a great amount of time and labor — a collection of references to parallel passages in other Hindu works, chiefly dramaturgic and rhetorical.

These references to native treatises — which will enable the reader to make a comparative study of any special point without a laborious search of his own — are as exhaustive as the material at hand would allow. After a preliminary consultation of the references given in the works of Lévi, Regnaud, and Schmidt

[2] As, for example, at 2. 42; 4. 16, 17, 27, 28.

(see the Bibliography, p. xiii), all accessible Sanskrit texts dealing with rhetoric and the drama have been carefully searched for passages treating the same topics or defining the same terms as those that appear in the Daśarūpa, and parallel passages in other Sanskrit works have been included wherever possible. The references are preceded in every case by the special symbol ‖, the *parallel* bars being intended to suggest the *parallel* passages. The order in which the various works are enumerated is in the main chronological, although the date of composition is in many cases merely a matter of conjecture. The Sāhityadarpaṇa, however, though dating from the middle of the fifteenth century, has for reasons of convenience been quoted uniformly in the second place, directly after the Bhāratīyanāṭyaśāstra. Detailed information regarding the editions to which the citations refer will be found on pages xiv–xvii, in the Conspectus of Editions of Texts.

# THE DAŚARŪPA

## BOOK ONE

1 (P. 1; H. 1).

**namas tasmai Gaṇeśāya yatkaṇṭhaḥ puṣkarāyate**
**madābhogaghanadhvāno nīlakaṇṭhasya tāṇḍave.**

'Homage to that Ganeśa whose throat, deeply resonant in his excessive frenzy (*mada-ābhoga*), serves as a drum in the wild dance of Śiva, just as the sound of the wildly expanding thunder-cloud at the dance of the peacock!'

Com. 'According to established usage' the author begins his work with two stanzas of invocation. — There is here an imperfect pun (*khaṇḍaśleṣa*).

Notes. As noted by the commentator, there is a play on words in this introductory stanza. The entire second line refers to the dance of Śiva, but can also be understood as referring to that of a peacock. In this way a simile is included in the very words to which it refers. This necessitates a double translation of the words in the second line.

2 (P. 2; H. 2).

**daśarūpānukāreṇa yasya mādyanti bhāvakāḥ**
**namaḥ sarvavide tasmai Viṣṇave Bharatāya ca.**

'Homage to that omniscient Viṣṇu whose senses revel in the semblance of his ten forms [of incarnation], and to Bharata, whose poetic sensibilities revel in the imitation of the ten forms [of drama] (*daśarūpa*).'

Notes. Here again there is a double meaning, in that the first line applies in one sense to Viṣṇu and in another to Bharata. In order to convey this twofold meaning adequately in English, the words of the first line have been rendered twice.

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☛ A list of abbreviations and symbols will be found on pages xviii–xix; a conspectus of editions of texts referred to, on pages xiv–xvii; remarks concerning the plan of the present volume, on pages xli–xlv.

## Introductory Remarks

3 (P. 3; H. 3).

**kasya cid eva kadā cid dayayā viṣayaṃ Sarasvatī viduṣaḥ ghaṭayati kam api tam anyo vrajati jano yena vaidagdhīm.**

'Sarasvatī through her favor furnishes to any intelligent man at any time that subject, whatever it be (*kam ápi*), by which somebody else becomes cultured.'

NOTES. The sense is: The goddess Sarasvatī freely provides themes for literary works to persons of intelligence, and through these works culture is diffused among others. — Meter: āryā.

4 (P. 4; H. 4).

**uddhṛtyoddhṛtya sāraṃ yam akhilanigamān nāṭyavedaṃ Viriñciś**
**cakre yasya prayogam munir api Bharatas tāṇḍavaṃ Nīlakaṇṭhaḥ**
**Śarvāṇī lāsyam asya pratipadam aparaṃ lakṣma kaḥ kartum īṣṭe**
**nāṭyānāṃ kiṃ tu kiṃ cit praguṇaracanayā lakṣaṇaṃ saṃkṣipāmi.**

'Who, pray, is able to make a new detailed nomenclature (*pratipadaṃ lakṣma*) of dramatic science, which Viriñci [i. e. Brahma] created after repeatedly extracting the essence from the entire sacred writ—[that dramatic science] of which Bharata, though a seer, gave an exhibition, Nīlakaṇṭha [i. e. Śiva] performing the wild dance (*tāṇḍava*) and Śarvāṇī [i. e. Pārvatī] performing the gentle dance (*lāsya*)? Yet I shall give concisely, in orderly arrangement, some sort of description of dramatic representations.'

NOTES. A reference to the legend of the creation of the drama by Brahma and of the codification and application of its rules by Bharata, the reputed author of the Bhāratīya-nāṭyaśāstra. — Meter: sragdharā. — Cf. Lévi, p. 16.

5 (P. 5; H. 5).

**vyākīrṇe mandabuddhīnāṃ jāyate mativibhramaḥ**
**tasyārthas tatpadais tena saṃkṣipya kriyate 'ñjasā.**

'In a diffuse [treatise] there arises confusion of mind on the part of those of slow wit; therefore the import of it [i. e. of the code of dramatic rules] is given concisely and directly in its [own] words.'

NOTES. Cf. Lévi, p. 17.

6 (P. 6; H. 6).

**ānandanisyandiṣu rūpakeṣu**
**vyutpattimātram phalam alpabuddhiḥ**
**yo 'pītihāsādivad āha sādhus**
**tasmai namaḥ svāduparāṅmukhāya.**

'As for any simple man of little intelligence who says that from dramas, which distil joy, the gain is knowledge only, as in the case of history (*itihāsa*) and the like—homage to him, for he has averted his face from what is delightful!'

COM. Spr. 3122.—The statement is ironical (*solluṇṭham*).
NOTES. Meter: indravajrā.—Cf. Lévi, p. 258.

FUNDAMENTAL DEFINITIONS

7 (P. 7a[1]; H. 7a[1]).

**avasthānukṛtir nāṭyam.**

'Drama is the imitating of situations.'

NOTES. || SD. 274; Pratāpar. 3. 1, p. 100. Cf. Lévi, p. 29.

8 (P. 7a[2]; H. 7a[2]).

**rūpaṃ dṛśyatayocyate.**

'It is called a Show (*rūpa*, lit. form) because of the fact that it is seen.'

NOTES. Cf. Lévi, p. 29.

9 (P. 7 b¹; H. 7 b¹).

**rūpakaṃ tat samāropād.**

'It [is called] Representation (*rūpaka*) because of the assumption [of parts by actors].'

NOTES. As noted by Lévi, pt. 2, p. 5, the word *rūpaka*, although merely a variant of the preceding *rūpa*, is referred by native theorists to the causative form (*ropayati*) of the root *ruh*. It is therefore explained here by a compound derivative of the causative, *samāropa*.

‖ SD. 273. Cf. Lévi, p. 29.

10 (P. 7 b²; H. 7 b²).

**daśadhaiva rasāśrayam.**

'It is tenfold, and is based on the Sentiments.'

NOTES. With regard to the employment of the different varieties of Sentiment (*rasa*) in a drama see DR. 3. 36–38.

‖ Pratāpar. 3. 1, p. 100 (*rasāśraya*).

11 (P. 8; H. 8).

**nāṭakaṃ saprakaraṇam bhāṇaḥ prahasanaṃ ḍimaḥ vyāyogasamavakārau vīthyaṅkehāmṛgā iti.**

'[The ten chief varieties of drama are]: the Nāṭaka, the Prakaraṇa, the Bhāṇa, the Prahasana, the Ḍima, the Vyāyoga, the Samavakāra, the Vīthī, the Aṅka (= Utsṛṣṭikāṅka), and the Īhāmṛga.'

COM. *ḍombī śrīgad°* [quotation from some treatise; see Lévi, p. 146 and cf. Hem. Kāvyān. 8, p. 327].

NOTES. No mention is here made of the minor forms of drama (cf. Lévi, p. 145); but one of them, the *nāṭikā*, receives special consideration at DR. 3. 46–52. — This section is quoted at Pratāpar. 3. 2.

‖ Bh. 18. 2, 3 a; SD. 275; AP. 337. 1–4; Hem. Kāvyān. 8, p. 317, 327; Vāgbh. Kāvyān. 1, p. 16; Pratāpar. 3. 2. Cf. Lévi, p. 30.

PANTOMIME AND DANCING AS ACCESSORIES

12 (P. 9 a¹; H. 9 a¹).

**anyad bhāvāśrayaṃ nṛtyaṃ.**

'Pantomime (*nṛtya*), which is based on the [emotional] States, is quite another thing.'

NOTES. Pantomime and dancing are probably mentioned here chiefly on account of the similarity of name. The words *nāṭya, nṛtya, nṛtta* are all derived from the root *nṛt* or its Prākrit form *naṭ* and our author seems to have felt the need of differentiating them. But in Pratāpar. — where we find the terms *nṛtya* and *nṛtta* curiously interchanged — the insertion of definitions of these terms is justified as follows: *nṛttanṛtyayor nāṭakādyaṅgatvād iha svarūpanirūpaṇaṃ kṛtam* (3. 2, p. 101).
|| Pratāpar. 3. 2 a, p. 101. Cf. Lévi, p. 30.

13 (P. 9a²; H. 9a²).

**nṛttaṃ tālalayāśrayam.**

'Dancing (*nṛtta*), being based on rhythm and time, [is also different].'

NOTES. || Pratāpar. 3. 2 a, p. 101. Cf. Lévi, p. 30.

14 (P. 9b; H. 9b).

**ādyam padārthābhinayo mārgo deśī tathā param.**

'The former, a representation of an object, [is called] "high style" (*mārga*); the latter, "popular style" (*deśī*).'

NOTES. Cf. Lévi, pt. 2, p. 5.

15 (P. 10; H. 10).

**madhuroddhatabhedena tad dvayaṃ dvividham punaḥ**
**lāsyatāṇḍavarūpeṇa nāṭakādyupakārakam.**

'Each of these two is again twofold, through the division into gentle and vehement; and they are auxiliary to the Nāṭaka and the other [varieties of drama] because of the exhibition of the gentle dance (*lāsya*) and the wild dance (*tāṇḍava*).'

NOTES. Hindu theoreticians recognize ten forms of the *lāsya*, which are enumerated at DR. 3. 54. — This section is quoted at Pratāpar. 3. 2, p. 101. — Cf. Lévi, p. 119.

### Basis of Classification of Dramas

16 (P. 11 a[1]; H. 11 a[1]).

**vastu netā rasas teṣām bhedako.**

'Dramas are classified according to Subject-matter, Hero, and Sentiment.'

Notes. ‖ Pratāpar. 3. 3. Cf. Lévi, p. 30.

### Subdivisions of the Subject-matter

17 (P. 11 a[2]; H. 11 a[2]).

**vastu ca dvidhā.**

'The Subject-matter (*vastu*) is twofold.'

Notes. ‖ Bh. 19. 2 a; SD. 296 a. Cf. Lévi, p. 31.

18 (P. 11 b; H. 11 b).

**tatrādhikārikam mukhyam aṅgam prāsaṅgikaṃ viduḥ.**

'The main [theme] is known as the Principal Subject (*ādhikārika*), the subordinate as the Incidental Subject (*prāsaṅgika*).'

Notes. ‖ Bh. 19. 2 b; SD. 296 b. Cf. Lévi, p. 31.

19 (P. 12; H. 12).

**adhikāraḥ phalasvāmyam adhikārī ca tatprabhuḥ**
**tannirvartyam abhivyāpi vṛttaṃ syād ādhikārikam.**

'The possession of the desired result [is called] *adhikāra*, and its possessor [is called] *adhikārin*; that which contains an incident connected with him [is called] *ādhikārika* (Principal Subject).'

Notes. *abhivyāpi* H, V, P; *ativyāpi* Hall p. 38.—This is an etymological explanation of the term *ādhikārika*. See my notes on 4. 8.
‖ Bh. 19. 3–5 a; SD. 296 c, d. Cf. Lévi, p. 31.

20 (P. 13 a; H. 13 a).

**prāsaṅgikam parārthasya svārtho yasya prasaṅgataḥ.**

'The Incidental Subject (*prāsaṅgika*) is a purpose of another person [by means] of which one's own purpose is incidentally [furthered].'

NOTES. The craving for etymological interpretation is here satisfied by the use of the word *prasaṅgatas*, 'incidentally.' See the notes on 4. 8. || Bh. 19. 5 b; SD. 297. Cf. Lévi, p. 31.

21 (P. 13 b; H. 13 b).

**sānubandham patākākhyam prakarī ca pradeśabhāk.**

'When it is continuous it is called Episode (*patākā*, lit. banner); when of short duration, Episodical Incident (*prakarī*).'

NOTES. || Bh. 19. 23; SD. 320–323; Pratāpar. 3. 7. Cf. Lévi, p. 32.

22 (P. 14; H. 14).

**prastutāgantubhāvasya vastuno 'nyoktisūcakam**
**patākāsthānakaṃ tulyasaṃvidhānaviśeṣaṇam.**

'An indication, by the mention of something extraneous, of a matter that is begun or is about to happen [is called] an Episode-indication (*patākāsthānaka*), which is characterized by similar situations or attributes.'

COM. Ex.: Ratn. 3. 6, p. 62 [similar situation]; Ratn. 2. 4, p. 32 [similar attributes].

NOTES. Bh. and SD. distinguish four kinds of *patākāsthānaka*; see Lévi, p. 98–100.
|| Bh. 19. 29 b, 30 a; SD. 298, 299. Cf. Lévi, p. 98.

23 (P. 15, 16 a; H. 15).

**prakhyātotpādyamiśratvabhedāt tredhā 'pi tat tridhā**
**prakhyātam itihāsāder utpādyaṃ kavikalpitam**
**miśraṃ ca saṃkarāt tābhyāṃ divyamartyādibhedataḥ.**

'This [subject-matter] is also threefold, owing to a threefold classification into legendary, invented, and mixed subjects. The legendary [variety of subject-matter is derived] from legends of the past and the like; the invented is devised by the poet; the

mixed [arises] from a combination of these two in accordance with a classification into gods, mortals, and the like.'

NOTES. *tābhyām* H, V, P; *nānto, tredhā* Hall p. 38.—The first line is quoted at Pratāpar. 3. 4, p. 102, but with the formulaic ending *tat trividham matam.*

‖ AP. 337. 18; Pratāpar. 3. 3, p. 102. Cf. Lévi, p. 31.

## ELEMENTS OF THE PLOT

24 (P. 16b; H. 16a).

**kāryaṃ trivargas tac chuddham ekānekānubandhi ca.**

'The Dénouement (*kārya*) [of the action consists of one of] the three objects of human existence (*trivarga*); it is either simple or connected with one or both [of the other objects].'

COM. The three objects of human existence are virtue, wealth, and pleasure (*dharma, artha, kāma*). . . .

NOTES. ‖ Bh. 19. 25 b, 26 a; SD. 323 b, c; AP. 337. 7 b. Cf. Lévi, p. 31.

25 (P. 17a; H. 16b).

**svalpoddiṣṭas tu taddhetur bījaṃ vistāry anekadhā.**

'The cause of this [Dénouement] is the Germ (*bīja*), [at first] manifested as very small, but expanding in manifold ways [as the action proceeds].'

COM. Ex.: Ratn. 1, p. 4–5 [quoted in part also at DR. 1. 29 and 1. 41]; in the Veṇīsaṃhāra, the energy of Yudhiṣṭhira, increased by the wrath of Bhīma and resulting in the binding of the tresses of Draupadī.

NOTES. ‖ Bh. 19. 21; SD. 318; AP. 337. 22; Pratāpar. 3. 6. Cf. Lévi, p. 34.

26 (P. 17b; H. 16c).

**avāntarārthavicchede bindur acchedakāraṇam.**

'When the secondary matter [of the drama] is interrupted, the cause of its being resumed (*accheda-kāraṇa*) is the Expansion (*bindu*).'

COM. Ex.: Ratn. 1, p. 20. — 'The *bindu* [lit. drop] spreads out like a drop of oil in water.'

NOTES. || Bh. 19. 22; SD. 319; Pratāpar. 3. 6. Cf. Lévi, p. 34.

27 (P. 18; H. 17).

**bījabindupatākākhyaprakarīkāryalakṣaṇāḥ**
**arthaprakṛtayaḥ pañca tā etāḥ parikīrtitāḥ.**

'[The elements] designated as the Germ (*bīja*), the Expansion (*bindu*), the so-called Episode (*patākā*), the Episodical Incident (*prakarī*), and the Dénouement (*kārya*)—these are declared to be the five Elements of the Plot (*arthaprakṛti*).'

NOTES. The insertion of the word *ākhya* in the enumeration is due merely to the exigencies of the meter. — Contrary to the usual custom, this section comes after the definitions of the elements mentioned in it, instead of introducing them, in order to avoid a repetition of the definitions of the *patākā* and the *prakarī* given in another connection in 1. 21. — This section is quoted in the com. on Hemacandra's Anekārthasaṃgraha 2. 230 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 37, foot), and the second line is quoted ibid. 3. 565 (see Extr., p. 142, middle). The first line is quoted at Pratāpar. 3. 3, p. 105. With the first line compare *bījam binduḥ patākā ca,* given in explanation of the word *arthaprakṛti* in the com. on Maṅkhakośa 390 (ed. Zachariae, Vienna, 1897, p. 50).
|| Bh. 19. 20; SD. 317; AP. 337. 19. Cf. Lévi, p. 34.

### THE FIVE STAGES OF THE ACTION

28 (P. 19; H. 18).

**avasthāḥ pañca kāryasya prārabdhasya phalārthibhiḥ**
**ārambhayatnaprāptyāśāniyatāptiphalāgamāḥ.**

'There are five Stages of the action which is set on foot by those that strive after a result: Beginning (*ārambha*), Effort (*yatna*=*prayatna*), Prospect of Success (*prāptyāśā*), Certainty of Success (*niyatāpti*), and Attainment of the Result (*phalāgama*=*phalayoga*).'

NOTES. The words *kāryasya prārabdhasya phalārthibhiḥ* are taken directly from Bh. 19. 13. — The second line is quoted at Pratāpar. 3. 3, p. 105.
|| Bh. 19. 7, 13; SD. 324; AP. 337. 19b, 20. Cf. Lévi, p. 32.

29 (P. 20a; H. 19a).

**autsukyamātram ārambhaḥ phalalābhāya bhūyase.**

'B e g i n n i n g (*ārambha*) is mere eagerness for the obtaining of the more important result.'

COM. Ex.: Ratn. 1. 7, p. 5 [also quoted at DR. 1. 25 and 1. 41].
NOTES. ‖ Bh. 19. 8; SD. 325; Pratāpar. 3. 4. Cf. Lévi, p. 32.

30 (P. 20b; H. 19b).

**prayatnas tu tadaprāptau vyāpāro 'titvarānvitaḥ.**

'E f f o r t (*prayatna*) is exertion attended with great haste, when this [result] has not been obtained.'

COM. Ex.: Ratn. 2, p. 24 [with variants].
NOTES. ‖ Bh. 19. 9; SD. 326; Pratāpar. 3. 4. Cf. Lévi, p. 33.

31 (P. 21a; H. 20a).

**upāyāpāyaśaṅkābhyām prāptyāśā prāptisambhavaḥ.**

'P r o s p e c t o f S u c c e s s (*prāptyāśā*) is the possibility of succeeding, with means at hand, [but also] with fear of failure.'

COM. Ex.: Ratn. 3, p. 76 [with variants].
NOTES. This is called *prāptisambhava* in Bh. ‖ Bh. 19. 10; SD. 327; Pratāpar. 3. 5. Cf. Lévi, p. 33.

32 (P. 21b; H. 20b).

**apāyābhāvataḥ prāptir niyatāptiḥ suniścitā.**

'C e r t a i n t y o f S u c c e s s (*niyatāpti*) is the assurance of succeeding because of the absence of risk.'

COM. Ex.: Ratn. 3, p. 73 [with much variation].
NOTES. ‖ Bh. 19. 11; SD. 328; Pratāpar. 3. 5. Cf. Lévi, p. 33.

33 (P. 22a; H. 20c).

**samagraphalasampattiḥ phalayogo yathoditaḥ.**

'A t t a i n m e n t o f t h e R e s u l t (*phalayoga*) is the accomplishment of the entire result, as previously mentioned.'

Com. As, in the Ratnāvalī, the king's obtaining universal sovereignty through his marriage with Ratnāvalī.

Notes. This is called *phalāgama* in section 28 above, and also in the definition given in Pratāpar.

|| Bh. 19. 12; SD. 329; Pratāpar. 3. 5. Cf. Lévi, p. 33.

### The Five Junctures

34 (P. 22 b, 23 a; H. 21).

**arthaprakṛtayaḥ pañca pañcāvasthāsamanvitāḥ**
**yathāsaṃkhyena jāyante mukhādyāḥ pañca saṃdhayaḥ.**

'There are five Elements of the plot (*arthaprakṛti*), parallel with the five Stages (*avasthā*) [of the action]; [from these] respectively arise the five Junctures (*saṃdhi*), beginning with the Opening (*mukha*).'

Notes. The Junctures are the structural divisions of the drama, which correspond with the elements of the plot and the stages in the hero's realization of his purpose. They and their subdivisions are defined in the following sections. — This section is quoted at Pratāpar 3. 3, p. 105.

|| SD. 330; Pratāpar. 3. 3, p. 104. Cf. Lévi, p. 35.

35 (P. 23 b; H. 22 a).

**antaraikārthasambandhaḥ saṃdhir ekānvaye sati.**

'Juncture (*saṃdhi*) is the connection of one thing with a different one, when there is a single sequence [of events].'

Notes. || SD. 331; Pratāpar. 3. 3, p. 104. Cf. Lévi, p. 35.

36 (P. 24 a; H. 22 b).

**mukhapratimukhe garbhaḥ sāvamarśopasaṃhṛtiḥ.**

'[The five Junctures are]: the Opening (*mukha*), the Progression (*pratimukha*), the Development (*garbha*), the Pause (*avamarśa*), and the Conclusion (*upasaṃhṛti* = *nirvahaṇa*).'

Notes. These are defined in sections 37, 51, 66, 81, 96. — This section is quoted at Pratāpar. 3. 3, p. 104.

|| Bh. 19. 35 b, 36 a; SD. 332; AP. 337. 21; Sarasv. 5. 128 (ed. B. 5. 129). Cf. Lévi, p. 35.

THE OPENING AND ITS SUBDIVISIONS

37 (P. 24 b, 25 a; H. 23).

**mukham bījasamutpattir nānārtharasasambhavā**
**aṅgāni dvādaśaitasya bījārambhasamanvayāt.**

'The Opening (*mukha*) is the origination of the Germ (*bīja*), giving rise to various purposes and Sentiments; it has twelve subdivisions, because of its connection with the Germ and the Beginning (*ārambha*).'

NOTES. °*sambhavā* H, V, P; °*saṃśrayā* Hall p. 38.—The terms *bīja* and *ārambha* are defined at 1. 25, 29.

‖ Bh. 19. 37 b, 38 a; SD. 333; AP. 337. 23 (mistranslated by Dutt); Pratāpar. 3. 8. Cf. Lévi, p. 36.

38 (P. 25 b, 26; H. 24).

**upakṣepaḥ parikaraḥ parinyāso vilobhanam**
**yuktiḥ prāptiḥ samādhānaṃ vidhānam paribhāvanā**
**udbhedabhedakaraṇāny anvarthāny atha lakṣaṇam.**

'[The twelve subdivisions of the Opening are]: Suggestion (*upakṣepa*), Enlargement (*parikara*), Establishment (*parinyāsa*), Allurement (*vilobhana*), Resolve (*yukti*), Success (*prāpti*), Settling (*samādhāna*), Conflict of Feelings (*vidhāna*), Surprise (*paribhāvanā*), Disclosure (*udbheda*), Incitement (*bheda*), and Activity (*karaṇa*). [These terms are] intelligible. Now follow their definitions.'

NOTES. ‖ Bh. 19. 57 b, 58; SD. 338; Pratāpar. 3. 9.

39 (P. 27 a[1]; H. 25 a[1]).

**bījanyāsa upakṣepas.**

'Suggestion (*upakṣepa*) is the sowing of the Germ (*bīja*).'

COM. Ex.: Ratn. 1. 6, p. 4 [quoted also at DR. 3. 3 and 3. 10].
NOTES. ‖ Bh. 19. 69 b; SD. 339; Pratāpar. 3. 9. Cf. Lévi, p. 36.

40 (P. 27 a²; H. 25 a²).

**tadbāhulyam parikriyā.**

'Enlargement (*parikriyā*=*parikara*) is the increase of this [Germ].'

COM. Ex.: Ratn. 1, p. 4–5.

NOTES. || Bh. 19. 70 a; SD. 340; Pratāpar. 3. 9. Cf. Lévi, p. 36.

41 (P. 27 b¹; H. 25 b¹).

**tanniṣpattiḥ parinyāso.**

'Establishment (*parinyāsa*) is its lodgment.'

COM. Ex.: Ratn. 1. 7, p. 5 [quoted also at DR. 1. 25 and 1. 29].

NOTES. Bh. defines this as the relating of a matter that is to take place. || Bh. 19. 70 b; SD. 341; Pratāpar. 3. 9. Cf. Lévi, p. 37.

42 (P. 27 b²; H. 25 b²).

**guṇākhyānaṃ vilobhanam.**

'Allurement (*vilobhana*) is the mentioning of good qualities.'

COM. Ex.: Ratn. 1. 23, p. 20 [quoted also at DR. 1. 48]; Veṇī. 1, p. 26–30.

NOTES. *guṇākhyānaṃ* Hall p. 38, P; *guṇākhyānād* H, V. The form *guṇākhyānaṃ* is found also in SD., where this definition is repeated. || Bh. 19. 71 a; SD. 342; Pratāpar. 3. 9. Cf. Lévi, p. 37.

43 (P. 28 a¹; H. 26 a¹).

**sampradhāraṇam arthānāṃ yuktiḥ.**

'Resolve (*yukti*) is the determination upon purposes.'

COM. Ex.: Ratn. 1, p. 5.

NOTES. || Bh. 19. 71 b; SD. 343; Pratāpar. 3. 9. Cf. Lévi, p. 38.

44 (P. 28 a²; H. 26 a²).

**prāptiḥ sukhāgamaḥ.**

'Success (*prāpti*) is the attaining of happiness.'

COM. Ex.: Veṇī. 1, p. 18–19; Ratn. 1, p. 20.

NOTES. || Bh. 19. 72 a; SD. 344; Pratāpar. 3. 9. Cf. Lévi, p. 38.

45 (P. 28 b[1]; H. 26 b[1]).

**bījāgamaḥ samādhānam.**

'S e t t l i n g (*samādhāna*) is the appearance of the Germ (*bīja*).'

Com. Ex.: Ratn. 1, p. 15–16; Veṇī. 1, p. 25 [the stanza is quoted also at DR. 1. 98].

Notes. ‖ Bh. 19. 72 b; SD. 345; Pratāpar. 3. 9. Cf. Lévi, p. 38.

46 (P. 28 b[2]; H. 26 b[2]).

**vidhānam sukhaduḥkhakṛt.**

'C o n f l i c t o f F e e l i n g s (*vidhāna*) is that which causes both joy and sorrow.'

Com. Ex.: Mālatīm. 1. 32, p. 35 [quoted also at DR. 4. 56]; Mālatīm. 1. 22, p. 24; Veṇī. 1, p. 30–31.

Notes. ‖ Bh. 19. 73 a; SD. 346; Pratāpar. 3. 9. Cf. Lévi, p. 39.

47 (P. 29 a[1]; H. 27 a[1]).

**paribhāvo 'dbhutāveśa.**

'S u r p r i s e (*paribhāva* = *paribhāvanā*) is intentness upon something marvelous.'

Com. Ex.: Ratn. 1, p. 19 [with many variations]; Veṇī. 1, p. 29.

Notes. It is evident that the shorter form *paribhāva* is here used for metrical reasons.

‖ Bh. 19. 73 b; SD. 347; Pratāpar. 3. 9. Cf. Lévi, p. 39.

48 (P. 29 a[2]; H. 27 a[2]).

**udbhedo gūḍhabhedanam.**

'D i s c l o s u r e (*udbheda*) is the disclosing of something previously hidden.'

Com. Ex.: Ratn. 1. 23, p. 20 [quoted also at DR. 1. 42]; Veṇī. 1, p. 27–29.

Notes. Bh. and SD. define the *udbheda* as a new sprouting of the Germ and the latter cites as example Veṇī. 1. p. 30–31, which is quoted by Dhanika as an illustration of the *vidhāna* (DR. 1. 46).

‖ Bh. 19. 74 a; SD. 348; Pratāpar. 3. 9. Cf. Lévi, p. 39.

49 (P. 29 b[1]; H. 27 b[1]).

**karaṇam prakṛtārambho.**

'Activity (*karaṇa*) is the beginning of the matter in question.'

COM. Ex.: Ratn. 1, p. 19; Veṇī. 1, p. 30.

NOTES. ‖ Bh. 19. 74 b; SD. 349; Pratāpar. 3. 9. Cf. Lévi, p. 40.

50 (P. 29 b[2]; H. 27 b[2]).

**bhedaḥ protsāhanā matā.**

'Incitement (*bheda*) is the term for an urging on.'

COM. Ex.: Veṇī. 1, p. 31–32. — Of the twelve divisions of the Opening the following six must always be employed: Suggestion, Enlargement, Establishment, Resolve, Disclosure, and Settling [cf. SD. 405, com.; Pratāpar. 3. 9, end].

NOTES. Bh. and SD., evidently on etymological grounds, explain *bheda* as a breach of union. As an example SD. quotes Veṇī. 1, p. 12, where Bhīma breaks his alliance with his brothers. The SD. commentary adds: *ke cit tu bhedaḥ protsāhaneti vadanti*, 'some say, however, that the *bheda* is an urging on' — which is clearly a reference to the definition of DR. (cf. my notes on 1. 55; 2. 70, 71).

‖ Bh. 19. 75 a; SD. 350; Pratāpar. 3. 9. Cf. Lévi, p. 39, 40.

## THE PROGRESSION AND ITS SUBDIVISIONS

51 (P. 30; H. 28).

**lakṣyālakṣyatayodbhedas tasya pratimukham bhavet**
**binduprayatnānugamād aṅgāny asya trayodaśa.**

'The Progression (*pratimukha*) is the development of that [Germ] in accordance with its quality of being perceptible and not perceptible [by turns]. Its subdivisions, [arising] from the sequence of the Expansion (*bindu*) and the Effort (*prayatna*), are thirteen [in number].'

COM. Ex.: Ratn. 2, where the love of the king for Sāgarikā prospers and is impeded in turn; Veṇī. 2. 5, p. 38; Veṇī. 2. 28, p. 60.

NOTES. *lakṣyālakṣyatayo*° Hall p. 38, P; *lakṣyālakṣya ivo*° H, V. — The terms *bindu* and *prayatna* are defined at 1. 26, 30.

‖ Bh. 19. 38 b, 39 a; SD. 334; Pratāpar. 3. 10. Cf. Lévi, p. 40.

52 (P. 31, 32 a; H. 29, 30 a).

**vilāsaḥ parisarpaś ca vidhūtaṃ śamanarmaṇī**
**narmadyutiḥ pragamanaṃ nirodhaḥ paryupāsanam**
**vajram puṣpam upanyāso varṇasaṃhāra ity api.**

'[The thirteen subdivisions of the Progression are]: Amorousness (*vilāsa*), Pursuit (*parisarpa*), Unrequitedness (*vidhūta*), Alleviation (*śama*), Joke (*narman*), Amusement (*narmadyuti*), Response (*pragamana*), Frustration (*nirodha*), Courtesy (*paryupāsana*), Thunderbolt (*vajra*), Gallantry (*puṣpa*), Intimation (*upanyāsa*), and Combination of the Castes (*varṇasaṃhāra*).'

NOTES. *pragamanaṃ* Hall p. 38, P; *pragayaṇaṃ* H, V (Bh. has *pragaṇam, pragaṇanam*; SD., *pragamanam*; Pratāpar., *pragamaḥ*).
|| Bh. 19. 59 b, 60, 61 a; SD. 351; Pratāpar. 3. 11.

53 (P. 32 b¹; H. 30 b¹).

**ratyartheha vilāsaḥ syād.**

'Amorousness (*vilāsa*) is desire for the object of pleasure.'

COM. Ex.: Ratn. 2, p. 23–24.
NOTES. *ratyarthehā* H, V (in V the letter *th* is defective, looking like *y*), P; *ratyuttheha* Hall p. 38.
|| Bh. 19. 75 b; SD. 352; Pratāpar. 3. 11. Cf. Lévi, p. 40.

54 (P. 32 b², 33 a¹; H. 30 b², c¹).

**dṛṣṭanaṣṭānusarpaṇam**
**parisarpo.**

'Pursuit (*parisarpa*) is the pursuing of one seen and then lost.'

COM. Ex.: Veṇī. 2, p. 34–35; Ratn. 2, p. 47.
NOTES. || Bh. 19. 76 a; SD. 353; Pratāpar. 3. 11. Cf. Lévi, p. 41.

55 (P. 33 a²; H. 30 c²).

**vidhūtaṃ syād aratis.**

'Unrequitedness (*vidhūta*) is absence of pleasure [due to unrequited love].'

Com. Ex.: Ratn. 2, p. 28 [with variations]; Veṇī., in the case of Bhanumatī.

Notes. In SD. this is variously called *vidhṛta* (ed. Roer), *vidhūta* (tr. Mitra), and *vidhuta* (ed. Dviveda and Parab). It is there defined as 'a non-acceptance, at first, of a courtesy,' but the commentary adds: *ke cit tu vidhṛtaṃ syād aratir iti vadanti*, 'some say, however, that the *vidhṛta* is absence of pleasure'—which is clearly a reference to the definition of DR. (cf. the notes on 1. 50 above).

|| Bh. 19. 76 b; SD. 354; Pratāpar. 3. 11. Cf. Lévi, p. 41.

56 (P. 33 a[3]; H. 30 c[3]).

**tacchamaḥ śamaḥ.**

'Alleviation (*śama*) is the allaying of this [Unrequitedness].'

Com. Ex.: Ratn. 2, p. 43.

Notes. The SD. (355) substitutes for this an element named *tāpana*, 'torment,' which it illustrates by the passage from Ratn. (2, p. 28) quoted by Dhanika as an example of the *vidhūta* (DR. 1. 55).

|| Bh. 19. 77 a; Pratāpar. 3. 11. Cf. Lévi, p. 41.

57 (P. 33 b[1]; H. 31 a[1]).

**parihāsavaco narma.**

'Joke (*narman*) is a humorous remark.'

Com. Ex.: Ratn. 2, p. 45; Veṇī. 2, p. 49.

Notes. This *narman* must not be confused with the term *narman*, 'Pleasantry,' defined at 2. 79.

|| Bh. 19. 77 b; SD. 356; Pratāpar. 3. 11. Cf. Lévi, p. 41.

58 (P. 33 b[2]; H. 31 a[2]).

**dhṛtis tajjā dyutir matā.**

'Amusement (*dyuti* = *narmadyuti*) is considered to be the satisfaction caused by this [Joke].'

Com. Ex.: Ratn. 2, p. 49.

NOTES. No definition of the *narmadyuti* occurs in the text of Bh. 19 given by Hall, although it is mentioned at 19. 60 a, in the preliminary enumeration. Ms. P of that work defines it directly after *narman*, and that definition is quoted in the commentary on SD. 357 (cf. Lévi, pt. 2, p. 8–9).

‖ SD. 357; Pratāpar. 3. 11. Cf. Lévi, p. 42.

59 (P. 34 a[1]; H. 31 b[1]).

**uttarā vāk pragamanaṃ.**

'Response (*pragamana*) is a reply.'

COM. Ex.: Ratn. 2, p. 39–44.

NOTES. *pragamanaṃ* Hall p. 38, P; *pragayaṇaṃ* H, V (Bh. has *pragaṇam, pragaṇanam* [Ms. P, *pragayaṇa*]; SD., *pragamanam*; Pratāpar., *pragamaḥ*).

‖ Bh. 19. 78 a; SD. 358; Pratāpar. 3. 11. Cf. Lévi, p. 42.

60 (P. 34 a[2]; H. 31 b[2]).

**hitarodho nirodhanam.**

'Frustration (*nirodhana* = *nirodha*) is a beneficial prevention.'

COM. Ex.: Ratn. 2, p. 50.

NOTES. Pratāpar. has *virodha*, as also SD., which defines this subdivision as 'falling into danger.'

‖ Bh. 19. 78 b; SD. 359; Pratāpar. 3. 11. Cf. Lévi, p. 42.

61 (P. 34 b[1]; H. 32 a[1]).

**paryupāstir anunayaḥ.**

'Courtesy (*paryupāsti* = *paryupāsana*) is politeness.'

COM. Ex.: Ratn. 2. 18, p. 54.

NOTES. ‖ Bh. 19. 79 a; SD. 360; Pratāpar. 3. 11. Cf. Lévi, p. 42.

62 (P. 34 b[2]; H. 32 a[2]).

**puṣpaṃ vākyaṃ viśeṣavat.**

'Gallantry (*puṣpa*) is a remark in relation to special [excellent] qualities.'

Com. Ex.: Ratn. 2, p. 49.

Notes. ‖ Bh. 19. 79 b; SD. 361; Pratāpar. 3. 11. Cf. Lévi, p. 43.

63 (P. 35 a[1]; H. 32 b[1]).

**upanyāsas tu sopāyam.**

'Intimation (*upanyāsa*) is [a remark] embodying a stratagem.'

Com. Ex.: Ratn. 2, p. 47.

Notes. *upanyāsas tu sopāyaṃ* H, V, P; *prasādanam upanyāso* Hall p. 38 (= SD. 363, but in inverted order). The variant reading given by Hall may be due to some copyist familiar with SD. The SD. commentary quotes from some treatise a definition largely identical with that of Bh.
‖ Bh. 19. 80 b; SD. 363; Pratāpar. 3. 11. Cf. Lévi, p. 43.

64 (P. 35 a[2]; H. 32 b[2]).

**vajram pratyakṣaniṣṭhuram.**

'Thunderbolt (*vajra*) is a cruel remark made to one's face.'

Com. Ex.: Ratn. 2, p. 53, 54.

Notes. ‖ Bh. 19. 80 a; SD. 362; Pratāpar. 3. 11. Cf. Lévi, p. 43.

65 (P. 35 b; H. 32 c).

**cāturvarṇyopagamanaṃ varṇasaṃhāra iṣyate.**

'Combination of the Castes (*varṇasaṃhāra*) is regarded as a coming together of the four castes.'

Com. Ex.: Mahāvīra. 3. 5, p. 93. — The most important divisions of the Progression are: Pursuit, Response, Thunderbolt, Intimation, and Gallantry. [The word *praśama* should evidently be corrected to *pragama*. — Cf. SD. 405, com.; Pratāpar. 3. 11, end.]

Notes. *cāturvarṇyo°* Hall p. 38, P; *cāturvarṇo°* H, V. — According to the commentary on SD. 364, Abhinavagupta interpreted *varṇa* as 'characters' and *saṃhāra* as 'drawing together.' This close association of characters he illustrated by an incident in the second act of the Ratnāvalī (p. 47, 49, 50).
‖ Bh. 19. 81 a; SD. 364; Pratāpar. 3. 11. Cf. Lévi, p. 43, 44.

### The Development and its Subdivisions

**66** (P. 36; H. 33).

**garbhas tu dṛṣṭanaṣṭasya bījasyānveṣaṇam muhuḥ**
**dvādaśāṅgaḥ patākā syān na vā syāt prāptisambhavaḥ.**

'The Development (*garbha*) is a searching after the Germ (*bīja*), which is seen and lost by turns. It has twelve subdivisions. [In it] there should be an Episode (*patākā*), or [else] there should not be Prospect of Success (*prāptisambhava* = *prāptyāśā*).'

COM. Ex.: Ratn. 3, p. 73.

NOTES. On the Episode see I. 21; on the Prospect of Success, I. 31. Bh. and SD. add a thirteenth subdivision; see DR. I. 80, notes.
‖ Bh. 19. 39 b, 40 a; SD. 335; Pratāpar. 3. 12. Cf. Lévi, p. 44. 57.

**67** (P. 37, 38 a; H. 34, 35 a).

**abhūtāharaṇam mārgo rūpodāharaṇe kramaḥ**
**saṃgrahaś cānumānaṃ ca toṭakādhibale tathā**
**udvegasambhramākṣepā lakṣaṇaṃ ca praṇīyate.**

'[The twelve subdivisions of the Development are]: Mis-statement (*abhūtāharaṇa*), Indication (*mārga*), Supposition (*rūpa*), Exaggeration (*udāharaṇa*), Progress (*krama*), Propitiation (*saṃgraha*), Deduction (*anumāna*), Quarrel (*toṭaka*), Outwitting (*adhibala*), Dismay (*udvega*), Consternation (*sambhrama*), and Revelation (*ākṣepa*). Their definitions are given [in the following sections].'

NOTES. Bh. and SD. add a thirteenth subdivision called *prārthanā*; see DR. I. 80, notes.
‖ Bh. 19. 62 b–64 a; SD. 365 a–c; Pratāpar. 3. 13.

**68** (P. 38 b[1]; H. 35 b[1]).

**abhūtāharaṇaṃ chadma.**

'Mis-statement (*abhūtāharaṇa*) is deception.'

COM. Ex.: Ratn. 3, p. 56.

NOTES. ‖ Bh. 19. 82 a; SD. 365 d; Pratāpar. 3. 13. Cf. Lévi, p. 44.

69 (P. 38 b[2]; H. 35 b[2]).

**mārgas tattvārthakīrtanam.**

'Indication (*mārga*) is a pointing out of one's real purpose.'

COM. Ex.: Ratn. 3, p. 61 [with variations].
NOTES. ‖ Bh. 19. 82 b; SD. 366; Pratāpar. 3. 13. Cf. Lévi, p. 44.

70 (P. 39 a[1]; H. 36 a[1]).

**rūpaṃ vitarkavad vākyaṃ.**

'Supposition (*rūpa*) is a remark which embodies a hypothesis.'

COM. Ex.: Ratn. 3, p. 65.
NOTES. ‖ Bh. 19. 83 a; SD. 367; Pratāpar. 3. 13. Cf. Lévi, p. 45.

71 (P. 39 a[2]; H. 36 a[2]).

**sotkarṣaṃ syād udāhṛtiḥ.**

'Exaggeration (*udāhṛti* = *udāharaṇa*) is [a remark] that contains an over-statement.'

COM. Ex.: Ratn. 3, p. 60.
NOTES. Lévi observes (p. 45): 'D'après Bharata et Viçvanātha, *udāharaṇa* désigne l'extraordinaire, le surnaturel.' I cannot find any warrant for this statement. Bh. and SD. are substantially in accord with DR. on this point, and the example given in the SD. commentary is appropriate. The illustration from the Śakuntalā given by Lévi was selected by him in accordance with the statements of the native commentaries (see Lévi, p. 5).
‖ Bh. 19. 83 b; SD. 368; Pratāpar. 3. 13. Cf. Lévi, p. 45.

72 (P. 39 b[1]; H. 36 b[1]).

**kramaḥ saṃcintyamānāptir.**

'Progress (*krama*) is attainment of what one is thinking earnestly about.'

COM. Ex.: Ratn. 3, p. 67.

Notes. For parallel passages see the notes on the following section. Cf. Lévi, p. 45.

73 (P. 39 b²; H. 36 b²).

**bhāvajñānam athāpare.**

'Others [say it is] a knowledge of the feelings [of another].'

Com. Ex.: Ratn. 3, 11–13, p. 68–70.

Notes. This is the interpretation of the term *krama* in Bh. and SD. Lévi mentions still another, 'knowledge of the future,' occurring in a line attributed to Bharata in Jagaddhara's com. on Mālatīm.
|| Bh. 19. 84 a; SD. 369; Pratāpar. 3. 13. Cf. Lévi, p. 46.

74 (P. 40 a¹; H. 37 a¹).

**saṃgrahaḥ sāmadānoktir.**

'Propitiation (*saṃgraha*) is a speech in making a conciliatory present.'

Com. Ex.: Ratn. 3, p. 61.

Notes. || Bh. 19. 84 b; SD. 370; Pratāpar. 3. 13. Cf. Lévi, p. 46.

75 (P. 40 a²; H. 37 a²).

**abhyūho liṅgato 'numā.**

'Deduction (*anumā=anumāna*) is an inference from some characteristic sign.'

Com. Ex.: Ratn. 3, p. 72–73.

Notes. || Bh. 19. 85 a; SD. 371; Pratāpar. 3. 13. Cf. Lévi, p. 46.

76 (P. 40 b¹; H. 37 b¹).

**adhibalam abhisaṃdhiḥ.**

'Outwitting (*adhibala*) is a [clever] deception.'

Com. Ex.: Ratn. 3, p. 66.

Notes. For another definition see the com. on the following section.—This *adhibala* must not be confused with the *adhibala* defined at 3. 20.—The word *abhibala* in Roer's text of SD. 375 is clearly a misprint. The correct form *adhibala* occurs in the preliminary enumeration, SD. 365 c.
|| Bh. 19. 87 a; SD. 375; Pratāpar. 3. 13. Cf. Lévi, p. 47.

77 (P. 40 b[2]; H. 37 b[2]).

**saṃrabdhaṃ toṭakaṃ vacaḥ.**

'Quarrel (*toṭaka*) is an angry speech.'

Com. Ex.: Ratn. 3, p. 78–79; Veṇī. 3. 34–46, p. 87–93. Quotation from some other treatise:

[P. 41 a] *toṭakasyānyathābhāvam bruvate 'dhibalam budhāḥ.*

'The learned say that the *adhibala* is another form of *toṭaka*.' Ex.: Ratn. 3, p. 71. [Continuation of the quotation:]

[P. 41 b] *saṃrabdhavacanaṃ yat tu toṭakaṃ tad udāhṛtam.*

'Quarrel (*toṭaka*) is declared to be the speech of angry persons.' [Or 'an angry speech.'] Ex.: Ratn. 3, p. 70; Veṇī. 4, p. 106–107 [with variations].

Notes. I follow Hall in regarding these interpolated definitions as part of the commentary, rather than of the text. The first seems to connect (or confuse) this *adhibala* with the *adhibala* defined at 3. 20; the second is a mere repetition of the definition of the *toṭaka* given by DR. Parab prints them in the same type as the text, with the number 41.—In SD. the subdivision defined in this section is called *troṭaka*.

|| Bh. 19. 86 b; SD. 374; Pratāpar. 3. 13. Cf. Lévi, p. 46, 47.

78 (P. 42 a[1]; 38 a[1]).

**udvego 'rikṛtā bhītiḥ.**

'Dismay (*udvega*) is fear caused by an enemy.'

Com. Ex.: Ratn. 3, p. 79 [with variants]; Veṇī. 4, p. 97.

Notes. || Bh. 19. 87 b; SD. 376; Pratāpar. 3. 13. Cf. Lévi, p. 47.

79 (P. 42 a[2]; H. 38 a[2]).

**śaṅkātrāsau ca sambhramaḥ.**

'Consternation (*sambhrama*) is fear and trembling.'

Com. Ex.: Ratn. 3, p. 75 [with variants]; Veṇī. 3, p. 94; Veṇī. 3, p. 73.

Notes. This subdivision of the Development is called *vidrava* in Bh. and SD. See DR. 1. 85 and the notes on that section.

|| Bh. 19. 88 a; SD. 377; Pratāpar. 3. 13. Cf. Lévi, p. 47.

80 (P. 42 b; H. 38 b).

**garbhabījasamudbhedād ākṣepaḥ parikīrtitaḥ.**

'Revelation (*ākṣepa*) is declared [to result] from the unfolding of the Germ (*bīja*) in the Development (*garbha*).'

Com. Ex.: Ratn. 3, p. 73, 78, 80; Veṇī. 4, p. 105.—The most important of these subdivisions of the Development are: Mis-statement, Indication, Quarrel, Outwitting, and Revelation. The others are employed when possible. [Cf. SD. 405, com.; Pratāpar. 3. 13, end.]

Notes. Bh. gives a definition similar to the above, but employs the designation *upakṣipta* (as one must emend, following Lévi, p. 47.) In the preliminary summary (Bh. 19. 63 a) it is called *ākṣipta*, with the change of prefix frequently necessitated by the meter in technical treatises of this kind. The text of Bh. given by Hall, which unfortunately shows evidences of hasty preparation, has *prārthanā kṣipram* (for *prārthanākṣiptam* = *prārthanā* + *ākṣiptam*) in 19. 63 a, and *upasthitam* (for *upakṣiptam*) in 19. 86 a. The Ms. P of Bh. reads *kṣipti* (Lévi, p. 47).—SD., under the designation *kṣipti*, gives a somewhat different definition and an obscure example.—Pratāpar. has the following definition: *iṣṭārthopāyānusaraṇam ākṣepaḥ*.

Bh. 19. 85 b and SD. 372 mention and define a thirteenth division of the Development, the *prārthanā*, 'Invitation', a summons to enjoyment or festivity. This is inserted so that those who exclude the Benediction (*praśasti*) from the number of divisions of the Conclusion (*nirvahaṇa*) may still have the full complement of 64 subdivisions (SD. 372, com).

|| Bh. 19. 86 a; SD. 373; Pratāpar. 3. 13. Cf. Lévi, p. 47–48.

## The Pause and its Subdivisions

81 (P. 43; H. 39).

**krodhenāvamṛśed yatra vyasanād vā vilobhanāt**
**garbhanirbhinnabījārthaḥ so 'vamarśo 'ṅgasaṃgrahaḥ.**

'The Pause (*avamarśa*, lit. deliberation) is that group of subdivisions [of the Junctures] in which one stops to reflect (*avamṛśed*) because of anger or passion or temptation, and which has as its subject the Germ (*bīja*) that has been unfolded in the Development (*garbha*).'

Com. Ex.: Ratn. 4, as far as the excitement caused by the fire; Veṇī. 6. 1, p. 158.

Notes. *so 'vamarśo 'ṅgasaṃgrahaḥ* V, P; °*saṅg*[*r*]*ahaḥ* H; *so 'vamarśa iti smṛtaḥ* Hall p. 38 (apparently a reminiscence of Bh. 19. 41 a).—SD. calls this Juncture *vimarṣa*; Bh. (and sometimes DR.), *vimarśa*.—On the use of *avamṛśed* to explain *avamarśa* see the notes on DR. 1. 19.

|| Bh. 19. 40 b, 41 a; SD. 336; Pratāpar. 3. 14. Cf. Lévi, p. 48.

82 (P. 44, 45 a; H. 40).

**tatrāpavādasampheṭau vidravadravaśaktayaḥ**
**dyutiḥ prasaṅgaś chalanaṃ vyavasāyo virodhanam**
**prarocanā vicalanam ādānaṃ ca trayodaśa.**

'The thirteen [subdivisions] of it [i. e. of the Pause] are: Censure (*apavāda*), Altercation (*sampheṭa*), Tumult (*vidrava*), Contempt (*drava*), Placation (*śakti*), Rebuke (*dyuti*), Reverence (*prasaṅga*), Humiliation (*chalana*), Assertion (*vyavasāya*), Opposition (*virodhana*), Foresight (*prarocanā*), Boastfulness (*vicalana*), and Summary (*ādāna*).'

NOTES. ‖ Bh. 19. 64, 65, 66 a; SD. 378 a, b, c; Pratāpar. 3. 15.

83 (P. 45 b[1]; H. 41 a[1]).

**doṣaprakhyā 'pavādaḥ syāt.**

'Censure (*apavāda*) is the proclaiming of a fault [of another].'

COM. Ex.: Ratn. 4, p. 82–83, 87; Veṇī. 6, p. 160–161.
NOTES. ‖ Bh. 19. 89 a; SD. 378 d; Pratāpar. 3. 15. Cf. Lévi, p. 48.

84 (P. 45 b[2]; H. 41 a[2]).

**sampheṭo roṣabhāṣaṇam.**

'Altercation (*sampheṭa*) is speaking in anger.'

COM. Ex.: Veṇī. 6, p. 168–169.
NOTES. ‖ Bh. 19. 89 b; SD. 379; Pratāpar. 3. 15. Cf. Lévi, p. 49.

85 (P. 45 c[1]; H. 41 b[1]).

**vidravo vadhabandhādir.**

'Tumult (*vidrava*) is slaying, taking prisoner, and the like.'

COM. Ex.: *yenāvṛtya mukh°*, stanza from the Chalitarāma [an unpublished drama]; Ratn. 4. 14, p. 99; Ratn. 4, p. 99 [with many variations].

NOTES. In Bh. and SD. *vidrava* is used as the equivalent of the term *sambhrama* defined at DR. 1. 79. In place of *vidrava* as a subdivision of

the *avamarśa* Bh. substitutes an element called *vyāhāra*, which is defined at 19. 94 b as 'a relating of what one has seen in person'; SD. 385 substitutes *kheda*, 'Lassitude,' with an example from Mālatīm. 6.—For *vadhabandha* see Mānavadharmaśāstra 5. 49.

‖ Pratāpar. 3. 15. Cf. Lévi, p. 49.

**86** (P. 45 c²; H. 41 b²).

**dravo gurutiraskṛtiḥ.**

'Contempt (*drava*) is disrespect to one's elders.'

COM. Ex.: Uttararāma. 5. 34, p. 135; Veṇī. 6, p. 182.

NOTES. ‖ Bh. 19. 90 a; SD. 381; Pratāpar. 3. 15. Cf. Lévi, p. 50.

**87** (P. 46 a¹; H. 42 a¹).

**virodhaśamanaṃ śaktis.**

'Placation (*śakti*, lit. power) is the allaying of disagreement.'

COM. Ex.: Ratn. 4. 1, p. 85; Uttararāma. 6. 11, p. 142.

NOTES. From the examples it seems that DR. refers this to a disagreement of facts, SD. to a disagreement between persons.

‖ Bh. 19. 90 b; SD. 383; Pratāpar. 3. 15. Cf. Lévi, p. 50.

**88** (P. 46 a²; H. 42 a²).

**tarjanodvejane dyutiḥ.**

'Rebuke (*dyuti*, lit. flash) is reprimanding and hurting the feelings.'

COM. Ex.: Veṇī. 6, p. 164–167.

NOTES. ‖ Bh. 19. 95 a; SD. 382; Pratāpar. 3. 15. Cf. Lévi, p. 50.

**89** (P. 46 b¹; H. 42 b¹).

**gurukīrtanam prasaṅgaś.**

'Reverence (*prasaṅga*) is mentioning one's elders.'

COM. Ex.: Ratn. 4, p. 97 [with many variations]; Mṛcch. 10, p. 259 [the stanza is quoted also at DR. 2. 4].

NOTES. ‖ Bh. 19. 91 a; SD. 384; Pratāpar. 3. 15. Cf. Lévi, p. 50.

90 (P. 46 b²; H. 42 b²).

**chalanaṃ cāvamānanam.**

'Humiliation (*chalana*, lit. deceit) is disrespect [shown to one].'

COM. Ratn. 4, p. 87; the abandoning of Sītā in the Rāmābhyudaya [a drama written by Yaśovarman in the latter part of the seventh century, mentioned also at SD. 427; cf. ZDMG. 36 (1882), p. 521].

NOTES. SD. calls this element *chādana*; Pratāpar. *calana*. For another definition of *chalana*, cited in the Arthadyotanikā, see Lévi, pt. 2, p. 9.
‖ Bh. 19. 94 a; SD. 390; Pratāpar. 3. 15. Cf. Lévi, p. 50.

91 (P. 47 a¹; H. 43 a¹).

**vyavasāyaḥ svaśaktyuktiḥ.**

'Assertion (*vyavasāya*) is mention of one's own power.'

COM. Ex.: Ratn. 4. 8, 9, p. 91–92 [the words between the stanzas, *ahavā kiṃ bahuṇā jampieṇa*, constitute an alternative reading of the opening words of the second stanza]; Veṇi. 6. 6, p. 162.

NOTES. ‖ Bh. 19. 91 b; SD. 380; Pratāpar. 3. 15. Cf. Lévi, p. 51.

92 (P. 47 a²; H. 43 a²).

**saṃrabdhānāṃ virodhanam.**

'Opposition (*virodhana*) is [the same thing in the case] of those that are excited.'

COM. Ex.: Veṇī. 5, p. 150–152 [quoted in part also at DR. 3. 20].

NOTES. *saṃrabdhānāṃ* H, V, P; *saṃrambhoktir* Hall p. 38.—Bh. calls this *virodha* and defines it as an exchange of remarks; SD. explains it as an apprehension of failure. In Pratāpar. this is named *nirodhana* and defined as *krodhasaṃrabdhānām anyonyavikṣepo*.
‖ Bh. 19. 92 a; SD. 387; Pratāpar. 3. 15. Cf. Lévi, p. 51.

93 (P. 47 b; H. 43 b).

**siddhāmantraṇato bhāvidarśikā syāt prarocanā.**

'Foresight (*prarocanā*) is seeing what is to come because of an assurance of success.'

COM. Ex.: Veṇī. 6, p. 169–171.

NOTES. ‖ Bh. 19. 92 b; SD. 388; Pratāpar. 3. 15. Cf. Lévi, p. 51.

94 (P. 48 a[1]; H. 43 c[1]).

**vikatthanā vicalanam.**

'Boastfulness (*vicalana*) is bragging.'

COM. Ex.: Veṇī. 5, p. 149–150 [in editions of the text of the play the words *api ca tāta* do not appear, and the following stanza is given to Bhīma; quoted in part also at DR. 3. 20]; Ratn. 4. 18, p. 105.

NOTES. SD. 386 substitutes for the *vicalana* an element called *pratiṣeda*, 'Obstruction.'

‖ Bh. 19. 93 a; Pratāpar. 3. 15. Cf. Lévi, p. 52.

95 (P. 48 a[2]; H. 43 c[2]).

**ādānaṃ kāryasaṃgrahaḥ.**

'Summary (*ādāna*) is a résumé of the action.'

COM. Ex.: Veṇī. 6, p. 199; Ratn. 4, p. 101 [with variations]; Ratn. 4. 18 c, p. 105. — The most important divisions of the Pause are: Censure. Placation, Assertion, Foresight, and Summary [cf. SD. 405, com.].

NOTES. ‖ Bh. 19. 93 b; SD. 389; Pratāpar. 3. 15. Cf. Lévi, p. 52.

## THE CONCLUSION AND ITS SUBDIVISIONS

96 (P. 48 b, 49 a; H. 44).

**bījavanto mukhādyarthā viprakīrṇā yathāyatham**
**aikārthyam upanīyante yatra nirvahaṇaṃ hi tat.**

'The Conclusion (*nirvahaṇa*) is that [Juncture] in which the matters that occurred in the Opening (*mukha*) and in the other Junctures, and that contained the Germ (*bīja*) and were distributed in due order, are brought together to one end.'

COM. Ex.: Veṇī. 6, p. 202; Ratn. 4, p. 103.

NOTES. In I. 36, where the names of the five Junctures are given, the concluding one, here called *nirvahaṇa*, is designated as *upasaṃhṛti*. The same change of name is found also in SD. (cf. 332, 337), and the two terms may be regarded as synonymous. — Bh. has *nibarhaṇa*.

‖ Bh. 19. 41 b, 42 a; SD. 337; Pratāpar. 3. 16. Cf. Lévi, p. 52.

97 (P. 49 b, 50; H. 45).

**saṃdhir vibodho grathanaṃ nirṇayaḥ paribhāṣaṇam
prasādānandasamayāḥ kṛtibhāṣopagūhanāḥ
pūrvabhāvopasaṃhārau praśastiś ca caturdaśa.**

'The fourteen [subdivisions of the Conclusion] are: Junction (*saṃdhi*), Vigilance (*vibodha*), Hint (*grathana*), Narration (*nirṇaya*), Conversation (*paribhāṣaṇa*), Graciousness (*prasāda*), Bliss (*ānanda*), Deliverance (*samaya*), Confirmation (*kṛti*), Expression of Satisfaction (*bhāṣā* = *bhāṣaṇa*), Unforeseen Circumstance (*upagūhana*), Anticipation (*pūrvabhāva*), Termination (*upasaṃhāra* = *kāvyasaṃhāra*), and Benediction (*praśasti*).'

NOTES. || Bh. 19. 66 b, 67, 68; SD. 391; Pratāpar. 3. 18.

98 (P. 51 a[1]; H. 46 a[1]).

**saṃdhir bījopagamanaṃ.**

'Junction (*saṃdhi*) is the coming up [again] of the Germ (*bīja*).'

COM. Ex.: Ratn. 4, p. 103; Veṇī. 1, p. 25 [the stanza is quoted also at DR. 1. 45].

NOTES. This subdivision of the *nirvahaṇa* must not be confused with *saṃdhi*, 'Juncture'; cf. 1. 35.
|| Bh. 19. 96 a; SD. 392; Pratāpar. 3. 18. Cf. Lévi, p. 53.

99 (P. 51 a[2]; H. 46 a[2]).

**vibodhaḥ kāryamārgaṇam.**

'Vigilance (*vibodha*) is seeking for the Dénouement (*kārya*).'

COM. Ex.: Ratn. 4, p. 103; Veṇī. 6, p. 204-205.

NOTES. Pratāpar. has the form *virodha* (observe that it reads *nirodhana* for the *virodhana* of DR. 1. 92), but the same definition as DR.
|| Bh. 19. 96 b; SD. 393; Pratāpar. 3. 18. Cf. Lévi, p. 53.

**100** (P. 51 b[1]; H. 46 b[1]).

**grathanaṃ tadupakṣepo.**

'Hint (*grathana*) is an intimation of this [Dénouement, as if attained].'

COM. Ex.: Ratn. 4, p. 105; Veṇī. 6, p. 201.
NOTES. || Bh. 19. 97 a; SD. 394; Pratāpar. 3. 18. Cf. Lévi, p. 54.

**101** (P. 51 b[2]; H. 46 b[2]).

**'nubhūtākhyā tu nirṇayaḥ.**

'Narration (*nirṇaya*) is a relation of experience.'

COM. Ex.: Ratn. 4, p. 106; Veṇī. 6, p. 203.
NOTES. || Bh. 19. 97 b; SD. 395; Pratāpar. 3. 18. Cf. Lévi, p. 54.

**102** (P. 52 a[1]; H. 47 a[1]).

**paribhāṣā mitho jalpaḥ.**

'Conversation (*paribhāṣā*=*paribhāṣaṇa*) is talking [of persons] with one another.'

COM. Ex.: Ratn. 4, p. 104–105; Veṇī. 6, p. 205–206.
NOTES. Bh. and SD. define this subdivision of the *nirvahaṇa* as a speech implying censure.
|| Bh. 19. 98 a; SD. 396; Pratāpar. 3. 18. Cf. Lévi, p. 54.

**103** (P. 52 a[2]; H. 47 a[2]).

**prasādaḥ paryupāsanam.**

'Graciousness (*prasāda*) is courtesy.'

COM. Ex.: Ratn. 4, p. 105; Veṇī. 6, p. 205.
NOTES. || Bh. 19. 99 a; SD. 398; Pratāpar. 3. 18. Cf. Lévi, p. 55.

**104** (P. 52 b[1]; H. 47 b[1]).

**ānando vāñchitāvāptiḥ.**

'Bliss (*ānanda*) is the attainment of one's desires.'

COM. Ex.: Ratn. 4, p. 107 [differs from the ordinary text]; Veṇī. 6, p. 206.

NOTES. ‖ Bh. 19. 99 b; SD. 399; Pratāpar. 3. 18. Cf. Lévi, p. 55.

105 (P. 52 b²; H. 47 b²).

**samayo duḥkhanirgamaḥ.**

'Deliverance (*samaya*, lit. occasion) is escape from misfortune.'

COM. Ex.: Ratn. 4, p. 104; Veṇī. 6, p. 208.

NOTES. ‖ Bh. 19. 100 a; SD. 400; Pratāpar. 3. 18. Cf. Lévi, p. 55.

106 (P. 53 a¹; H. 48 a¹).

**kṛtir labdhārthaśamanam.**

'Confirmation (*kṛti*, lit. fact) is substantiation of the result attained.'

COM. Ex.: Ratn. 4, p. 107; a passage from Veṇī. [substantially equivalent to the stanza 6. 44, p. 209].

NOTES. ‖ Bh. 19. 98 b; SD. 397; Pratāpar. 3. 18. Cf. Lévi, p. 55.

107 (P. 53 a²; H. 48 a²).

**mānādyāptiś ca bhāṣaṇam.**

'Expression of Satisfaction (*bhāṣaṇa*) is the attainment of one's expectations and the like.'

COM. Ex.: Ratn. 4, p. 108.

NOTES. Pratāpar. calls this subdivision *ābhāṣaṇa* and defines it as *prāptakāryānumodanam*. — Bh. has *ābhāṣaṇa*.
‖ Bh. 19. 101 a; SD. 402; Pratāpar. 3. 18. Cf. Lévi, p. 56.

108 (P. 53 b; H. 48 b).

**kāryadṛṣṭyadbhutaprāptī pūrvabhāvopagūhane.**

'Anticipation (*pūrvabhāva*) and Unforeseen Circumstance (*upagūhana*) are [respectively] the foreseeing of the Dénouement (*kārya*) and the experiencing of something wonderful.'

Com. Ex.: Ratn. 4, p. 106–107 (Anticipation); Veṇī. 6, p. 207 (Unforeseen Circumstance).

Notes. For the *pūrvabhāva* SD. 403 substitutes the *pūrvavākya*, or allusion to words spoken before.

|| Bh. 19. 100 b, 101 b; SD. 401; Pratāpar. 3. 18. Cf. Lévi, p. 56.

109 (P. 54 a[1]; H. 48 c[1]).

**varāptiḥ kāvyasaṃhāraḥ.**

'Termination (*kāvyasaṃhāra*) is obtaining a boon.'

Com. Ex.: Ratn. 4, p. 108 [cf. Nāgānanda 5, p. 105; Priyadarśikā 4, p. 95].

Notes. The illustrative example here and in SD. shows that this *kāvyasaṃhāra* is merely a designation for the phrase 'What further can I do for you?' which in many of the dramas precedes the final Benediction.

|| Bh. 19. 102 a; SD. 404; Pratāpar. 3. 18. Cf. Lévi, p. 56.

110 (P. 54 a[2]; H. 48 c[2]).

**praśastiḥ śubhaśaṃsanam.**

'Benediction (*praśasti*) is a prayer for good things.'

Com. Ex.: Veṇī. 6, p. 210–211.

Notes. The principal divisions of the Conclusion are the End of the Drama and the Benediction; these must always be employed in the order named (SD. 405, com.).

|| Bh. 19. 102 b; SD. 405; Pratāpar. 3. 18. Cf. Lévi, p. 56.

111 (P. 54 b; H. 49 a).

**uktāṅgānāṃ catuḥṣaṣṭiḥ ṣoḍhā caiṣāṃ prayojanam.**

'The sixty-four subdivisions have now been spoken of. Their application is sixfold.'

Notes. || SD. 406 a; Pratāpar. 3. 18. Cf. Lévi, p. 36.

### Sixfold Application of the Subdivisions

112 (P. 55; H. 49 b, c).

**iṣṭasyārthasya racanā gopyaguptiḥ prakāśanam**
**rāgaḥ prayogasyāścaryaṃ vṛttāntasyānupakṣayaḥ.**

'[These six applications are]: the arranging of the subject chosen, concealing what is to be concealed, disclosing [what is to be disclosed], emotion, the element of surprise in the representation, and sustaining interest in the story.'

NOTES. || Bh. 19. 48 b, 49; SD. 407 a, b, c; AP. 337. 24, 25; Pratāpar. 3. 18. Cf. Lévi, p. 36.

### TWOFOLD TREATMENT OF THE SUBJECT-MATTER.

113 (P. 56; H. 50).

**dvedhā vibhāgaḥ kartavyaḥ sarvasyāpīha vastunaḥ**
**sūcyam eva bhavet kiṃ cid dṛśyaśravyam athāparam.**

'And here [i. e. in the play] a twofold division of the whole subject-matter must be made: some [of it] is to be intimated, and the rest is to be seen and heard.'

NOTES. || Pratāpar. 3. 18. Cf. Lévi, p. 57.

114 (P. 57; H. 51).

**nīraso 'nucitas tatra saṃsūcyo vastuvistaraḥ**
**dṛśyas tu madhurodāttarasabhāvanirantaraḥ.**

'Minute details of the subject-matter that are deficient in Sentiment and unsuitable are [merely] to be intimated in it [i. e. in the play]; but what has constantly sweet and exalted Sentiments and States is to be presented in action.'

NOTES. For an enumeration of actions considered unsuitable for actual presentation in the play see 3. 39. Cf. Lévi, p. 57.

### THE FIVE KINDS OF INTERMEDIATE SCENE

115 (P. 58; H. 52).

**arthopakṣepakaiḥ sūcyam pañcabhiḥ pratipādayet**
**viṣkambhacūlikāṅkāsyāṅkāvatārapraveśakaiḥ.**

'What is to be [merely] intimated one should make clear by means of the five Intermediate Scenes (*arthopakṣepaka*),

[namely]: the Explanatory Scene (*viṣkambha*), the Intimation-scene (*cūlikā*), the Anticipatory Scene (*aṅkāsya*), the Continuation-scene (*aṅkāvatāra*), and the Introductory Scene (*praveśaka*)'.

NOTES. ‖ Bh. 19. 109; SD. 305, 308 a, b; Pratāpar. 3. 18. Cf. Lévi, p. 59.

116 (P. 59; H. 53 a, b).

**vṛttavartiṣyamāṇānāṃ kathāṃśānāṃ nidarśakaḥ**
**saṃkṣepārthas tu viṣkambho madhyapātraprayojitaḥ.**

'The Explanatory Scene (*viṣkambha* = *viṣkambhaka*), which is presented by middling characters and is for the purpose of condensing, explains parts of the story that have happened or are about to happen.'

NOTES. This is called *viṣkambhaka* in Bh. and SD. and also in many dramas; DR. often uses the form *viṣkambha*.—In explanation of the *viṣkambhaka* the com. on Maṅkhakośa 563 (ed. Zachariae, Vienna, 1897, p. 77) quotes Bh. 18. 35.
‖ Bh. 19. 110; 18. 34, 51; SD. 308 c, d; Pratāpar. 3. 19. Cf. Lévi, p. 59.

117 (P. 60 a; H. 53 c).

**ekānekakṛtaḥ śuddhaḥ saṃkīrṇo nīcamadhyamaiḥ.**

'When performed by one or more persons [of one class], it [is called] pure (*śuddha*); when by inferior and middling [characters], it [is called] mixed (*saṃkīrṇa*).'

NOTES. The pure variety is a soliloquy or a dialogue in Sanskrit and is presented by one or two middle-class characters; the mixed variety is in Prākrit and is presented by middling and inferior characters together (whence the designation).
‖ Bh. 19. 111; 18. 35, 52; SD. 308 e, f; Pratāpar. 3. 19. Cf. Lévi, p. 59.

118 (P. 60 b, 61 a; H. 54).

**tadvad evānudāttoktyā nīcapātraprayojitaḥ**
**praveśo 'ṅkadvayasyāntaḥ śeṣārthasyopasūcakaḥ.**

'The Introductory Scene (*praveśa* = *praveśaka*), which is quite similar [to the preceding] and is performed by

inferior characters in language that is not elevated, explains, between two Acts, matters that have been omitted.'

Com. The phrase 'between two acts' prohibits the use of the Introductory Scene in the first act.

Notes. *'ṅkadvayasyāntaḥ* H, V, P; *°nte* Hall p. 38. — The *praveśaka*, as distinguished from the *viṣkambhaka*, is always in Prakrit. Gray, JAOS. 25. 205, note 1, rightly protests against the misleading translation 'interlude,' which has an entirely different connotation in English.
‖ Bh. 19. 113, 114 = 18. 30, 31; SD. 309; Pratāpar. 3. 22. Cf. Lévi, p. 61.

119 (P. 61b; H. 55a).

**antaryavanikāsaṃsthaiś cūlikā 'rthasya sūcanā.**

'The Intimation-scene (*cūlikā*) is an explanation of a matter by persons stationed behind the curtain.'

Com. Ex.: Uttararāma. 2, p. 47; Mahāvīra. 4, p. 125.

Notes. *antaryavanikā°* H, V; *antarjavanikā°* Hall p. 38, P. — On the curtain in the Hindu theater see Lévi, p. 373–374.
‖ Bh. 19. 112; SD. 310; Pratāpar. 3. 20. Cf. Lévi, p. 60.

120 (P. 62a; H. 55b).

**aṅkāntapātrair aṅkāsyaṃ chinnāṅkasyārthasūcanāt.**

'The Anticipatory Scene (*aṅkāsya*) [is so called] because of the allusion by characters at the end of an Act to the subject of the following Act [lit. of an Act that is detached (from it)].'

Com. Ex.: Mahāvīra. 2, p. 87; 3, p. 89.

Notes. In Bh. and SD. this is called *aṅkamukha* in both summary and definition; here only *aṅkāsya* (*aṅka* + *āsya*). The variation is of no significance, since *āsya* and *mukha* are synonymous. — SD. gives, in addition to the explanation of *aṅkāsya* as a reference to the opening of the succeeding act (313), another interpretation (312) as a part of an act in which the subject of all the acts is intimated. The former is included on the authority of Dhanika; the latter seems to be an original interpretation intended to differentiate the *aṅkamukha* more clearly from the *aṅkāvatāra*, with which some persons (according to SD. 313, com.) claimed it was identical.
‖ Bh. 19. 116; SD. 312, 313; Pratāpar. 3. 21. Cf. Lévi, p. 60.

**121** (P. 62 b, 63 a; H. 56).

**aṅkāvatāras tv aṅkānte pāto 'ṅkasyāvibhāgataḥ**
**ebhiḥ saṃsūcayet sūcyaṃ dṛśyam aṅkaiḥ pradarśayet.**

'The Continuation-scene (*aṅkāvatāra*) is the occurrence of an Act at the end of [the previous] Act, without separation from it. — By means of these [Intermediate Scenes just enumerated] one should intimate what is to be intimated; [but] what is to be seen one should represent by means of the acts [themselves].'

COM. Ex. of *aṅkāvatāra*: Mālav. 1, p. 21 [with variants].

NOTES. *pāto 'ṅkasyā°* H, V, P; *pātrāṅkasyā°* Hall p. 38. — The Continuation-scene is evidently a continuation of the action by the same characters in a succeeding act, without other interruption than the technical separation between the acts. A remarkable instance of the application of this device on the modern stage is to be found in a drama by Charles Rann Kennedy, *The Servant in the House* (published at New York, 1908), in which every act is thus continued in the following one. — The Continuation-scene does not seem to belong properly in the category of Intermediate Scenes, according to the definition of these in the latter part of this section; it is not clear how it informs the audience of matters that cannot be presented on the stage (cf. 1. 114).

|| Bh. 19. 115; SD. 311; Pratāpar. 3. 23. Cf. Lévi, p. 60.

## ASIDES, CONFIDENTIAL REMARKS, AND THE LIKE

**122** (P. 63 b; H. 57 a).

**nāṭyadharmam apekṣyaitat punar vastu tridheṣyate.**

'This subject-matter [just mentioned] is further declared to be of three kinds, with regard to the dramatic rules (*nāṭyadharma*).'

NOTES. This section serves as an introduction to sections 123–128. Contrary to the usual practice of our author, the three kinds are not specially named and enumerated before they are taken up individually in sections 123–124, 125–127, and 128. — Cf. Lévi, p. 61.

**123** (P. 64 a; H. 57 b).

**sarveṣāṃ niyatasyaiva śrāvyam aśrāvyam eva ca.**

'Of the matter in hand some is to be heard by all, some is not to be heard by all.'

NOTES. The technical terms are given in the following section. Cf. Lévi, p. 61.

124 (P. 64b; H. 58a).

**sarvaśrāvyam prakāśaṃ syād aśrāvyaṃ svagatam matam.**

'What is to be heard by all is [called] an Aloud (*prakāśa*); what is not to be heard [by all] is known as an Aside (*svagata*).'

NOTES. An Aside is also called *ātmagata*. The adverbial forms *ātmagatam* and *svagatam* occur frequently in the stage-directions of the dramas.
|| SD. 425 a, b. Cf. Lévi, p. 61.

125 (P. 65a; H. 58b).

**dvidhā 'nyan nāṭyadharmākhyaṃ janāntam apavāritam.**

'There is another so-called dramatic rule that is twofold: Personal Address (*janānta*=*janāntika*) and Confidence (*apavārita*).'

NOTES. Cf. Lévi, p. 61.

126 (P. 65b, 66a; H. 59a, b).

**tripatākākareṇānyān apavāryāntarā kathām**
**anyonyāmantraṇaṃ yat syāj janānte taj janāntikam.**

'Personal Address (*janāntika*) is mutual conversation in the presence of [other] persons by shutting out the others in the middle of a story by the hand with three fingers raised (*tripatākā*).'

NOTES. The word *tripatākā*, explained briefly in the commentary on this section and in detail in Bh. 9. 28–38, designates the hand with three fingers outstretched, the thumb and ring-finger being curved inward. As can be seen from the passage of Bh. referred to, this was one of the conventional gestures of the Hindu stage.—For an example of the *janāntika* see Śakuntalā 6. 24+, p. 221.
|| SD. 425 d, e. Cf. Lévi, p. 61.

127 (P. 66b; H. 59c).

**rahasyaṃ kathyate 'nyasya parāvṛttyā 'pavāritam.**

'A C o n f i d e n c e (*apavārita*) is a secret told to another by turning around [to him].'

NOTES. The *apavārita* is understood to be heard only by the person addressed.

|| SD. 425 b, c. Cf. Lévi, p. 61.

128 (P. 67; H. 60).

**kim bravīṣy evam ityādi vinā pātram bravīti yat**
**śrutvevānuktam apy ekas tat syād ākāśabhāṣitam.**

'When [one actor] alone, without [another] actor [on the stage] says 'Do you say so?' or the like, as if hearing something, though it is [really] not spoken, that is [called] C o n v e r s a t i o n w i t h I m a g i n a r y P e r s o n s (*ākāśabhāṣita*).'

COM. 'Some persons name other dramatic rules besides, such as *prathamakalpa* [cf. Lévi, pt. 2, p. 12], etc., but no definition of them is given in this work, because they are not ordained by Bharata, are not mentioned in lexicons, consist in the use of dialect by some characters, and are really not dramatic rules at all.'

NOTES. This device is frequently employed in the Bhāṇa, or Monologue; see DR. 3. 53. An interesting illustration of its use is found at the opening of the second act of the Mudrārākṣasa. For an Occidental parallel see Maeterlinck, *L'Oiseau bleu,* beginning of tableau 5, act 3 (ed. Paris, 1911, p. 108–109).

|| SD. 425 f, g. Cf. Lévi, p. 61, 62.

### CONCLUSION OF THE FIRST BOOK

129 (P. 68; H. 61).

**ityādy aśeṣam iha vastuvibhedajātaṃ**
**Rāmāyaṇādi ca vibhāvya Bṛhatkathāṃ ca**
**āsūtrayet tad anu netṛrasānuguṇyāc**
**citrāṃ kathām ucitacāruvacaḥprapañcaiḥ.**

'After examining the entire body of divisions of the subject-matter here [presented] in these and the following [sections],

as well as the Rāmāyaṇa and the like, and the Bṛhatkathā, one should thereupon compose a story diversified with the appropriate selection of Hero and Sentiments, together with amplifications of appropriate and pleasing words.'

COM. As, for example, the drama Mudrārākṣasa, which is based on the Bṛhatkathā; or the story of Rāma, originally told in the Rāmāyaṇa. [The mention of the Bṛhatkathā is followed, in the text of the commentary, by two ślokas from Kṣemendra's Bṛhatkathāmañjarī (2. 216, 217). These are doubtless to be regarded as an interpolation; see my Introduction, page xxxiii.]

NOTES. Meter: vasantatilaka.

## BOOK TWO

### Characteristics of the Hero

1 (P. 1, 2; H. 1, 2 a, b).

**netā vinīto madhuras tyāgī dakṣaḥ priyaṃvadaḥ**
**raktalokaḥ śucir vāṅmī rūḍhavaṃśaḥ sthiro yuvā**
**buddhyutsāhasmṛtiprajñākalāmānasamanvitaḥ**
**śūro dṛḍhaś ca tejasvī śāstracakṣuś ca dhārmikaḥ.**

'The Hero should be well-bred, charming, liberal, clever, affable, popular, upright, eloquent, of exalted lineage, resolute, and young; endowed with intelligence, energy, memory, wisdom, [skill in the] arts, and pride; heroic, mighty, vigorous, familiar with the codes, and a just observer of laws.'

Com. Ex.: Mahāvīra. 4. 21, p. 146 (well-bred); Mahāvīra. 2. 36, p. 75 (gentle); Spr. 1547 (liberal); Mahāvīra. 1. 53, p. 37 [quoted also at DR. 2. 16] (clever); Mahāvīra. 2. 35, p. 75 (affable); Mahāvīra. 4. 44, p. 164 (popular); Raghuvaṃśa 16. 8 (upright); Mahānāṭaka 2. 14, p. 52 [= Bālarāmāyaṇa 4. 60, p. 108] (eloquent); Anargharāghava 3. 21, p. 123 (of exalted lineage); Mahāvīra. 3. 8, p. 95 [quoted also at DR. 2. 20 and 4. 22] (resolute); Bhartṛhari, Nītiś. 27 = Spr. 4342 (resolute); Mālav. 1. 5, p. 8 (possessed of knowledge).

Notes. SD. 64; Rudr. Śṛṅg. 1. 27; Rudr. Kāvyāl. 12. 7, 8; Sarasv. 5. 103 a, 122, 123 (ed. B. 5. 104 a, 123, 124); Hem. Kāvyān. 7, p. 295; Vāgbhaṭāl. 5. 7; Vāgbh. Kāvyān. 5, p. 62; Pratāpar. 1. 11, 22; Alaṃkāraśekhara 20. 6; Kāmasūtra, p. 308–309; Kandarpacūḍāmaṇi and Pañcasāyaka, cited by Schmidt. Cf. Schmidt, p. 147–150 (2d ed., 109–111); Lévi, p. 62–64.

### The Four Types of Hero

2 (P. 3 a; H. 2 c).

**bhedaiś caturdhā lalitaśāntodāttoddhatair ayam.**

'He [i. e. the Hero] is of four kinds, being light-hearted (*lalita*), calm (*śānta*), exalted (*udātta*), or vehement (*uddhata*).'

NOTES. In the definitions of these four kinds of hero, which follow in sections 3–6, each of the terms *lalita, śānta,* etc. has prefixed to it the word *dhīra,* 'self-controlled,' in order to indicate that the hero, unlike the heroine, must always have himself under control.—The Sāhityasāra mentions only the first three types.

‖ Bh. 24. 3, 4; SD. 65; AP. 338. 37 b, 38 a; Sarasv. 5. 109 a (ed. B. 5. 110 a); Hem. Kāvyān. 7, p. 299; Vāgbh. Kāvyān. 5, p. 61; Pratāpar. 1. 27; Sāhityasāra 11. 2.

3 (P. 3 b; H. 3 a).

**niścinto dhīralalitaḥ kalāsaktaḥ sukhī mṛduḥ.**

'The self-controlled and light-hearted [Hero] (*dhīralalita*) is free from anxiety, fond of the arts [song, dance, etc.], happy, and gentle.'

COM. Ex.: Ratn. 1. 9, p. 6 [quoted also at DR. 4. 14].

NOTES. ‖ Bh. 24. 5 a; SD. 68; Sarasv. 5. 556 (ed. B. p. 342); Hem. Kāvyān. 7, p. 299; Pratāpar. 1. 32; Sāhityasāra 11. 4. Cf. Lévi, p. 64.

4 (P. 4 a; H. 3 b).

**sāmānyaguṇayuktas tu dhīraśānto dvijādikaḥ.**

'The self-controlled and calm [Hero] (*dhīraśānta*) is a Brahman or the like, possessed of the generic merits [of a Hero].'

COM. Ex.: Mālatīm. 2. 10, p. 73; Mṛcch. 10. 12, p. 259 [quoted also at DR. 1. 89].

NOTES. ‖ Bh. 24. 6 a; SD. 69; Sarasv. 5. 557 (ed. B. p. 343); Hem. Kāvyān. 7, p. 299; Pratāpar. 1. 33; Sāhityasāra 11. 5. Cf. Lévi, p. 64.

5 (P. 4 b, 5 a; H. 4).

**mahāsattvo 'tigambhīraḥ kṣamāvān avikatthanaḥ**
**sthiro nigūḍhāhaṃkāro dhīrodātto dṛḍhavrataḥ.**

'The self-controlled and exalted [Hero] (*dhīrodātta*) is of great excellence, exceedingly serious, forbearing, not boastful, resolute, with self-assertion suppressed, and firm of purpose.'

COM. Ex.: Nāgān. 5. 15, p. 89 [quoted also at DR. 2. 23]; Mahānāṭaka 3. 25, p. 97 [quoted also at DR. 2. 19]. The objection may be raised by some that Jīmūtavāhana, the hero of the Nāgānanda, belongs more properly in the category of 'calm' heroes, as would appear from Nāgān. 1. 6, p. 4

and 1. 4, p. 3. But [says Dhanika] he is really an 'exalted' hero, in spite of his great tranquillity, profound sympathy, and lack of passion, and his disregard for personal pleasure is due to a desire for achievement, such as is seen also in Śakuntalā 5. 7, p. 158 (= Spr. 7328). [For details of the argument see Lévi, p. 65–66.]

NOTES. ‖ Bh. 24. 5 b; SD. 66; Sarasv. 5. 558 (ed. B. p. 343); Hem. Kāvyān. 7, p. 299; Pratāpar. 1. 28; Sāhityasāra 11. 3. Cf. Lévi, p. 65–66.

6 (P. 5 b, 6 a; H. 5).

**darpamātsaryabhūyiṣṭho māyāchadmaparāyaṇaḥ**
**dhīroddhatas tv ahaṃkārī calaś caṇḍo vikatthanaḥ.**

'The self-controlled and vehement [Hero] (*dhīroddhata*) is altogether dominated by pride and jealousy, wholly devoted to magic practices and deceit, self-assertive, fickle, irascible, and boastful.'

COM. Ex.: Mahāvīra. 2. 16, p. 57; *trailokyaiśvarya°* [unidentified passage]. — The principal hero must be of one of the four kinds just defined throughout the drama, to insure unity; a secondary hero may, however, evince varying characteristics under different circumstances, as in the case of Paraśurāma in the Mahāvīracarita, who appears as 'exalted' in 2. 10, p. 51 [quoted also at DR. 4. 23 and Kāvyapradīpa 5, p. 169]; as 'vehement' in 2. 16, p. 57 [quoted above]; and as 'calm' in 4. 22, p. 147 [quoted also at DR. 2. 89]. [For details of the argument see Lévi, p. 67–68.]

NOTES. ‖ Bh. 24. 5 a; SD. 67; Sarasv. 5. 555 (ed. B. p. 342); Hem. Kāvyān. 7, p. 299; Pratāpar. 1. 30. Cf. Lévi, p. 66–68.

### THE HERO AS LOVER

7 (P. 6 b; H. 6 a).

**sa dakṣiṇaḥ śaṭho dhṛṣṭaḥ pūrvāṃ praty anyayā hṛtaḥ.**

'When he has been captivated by another woman, [the Hero may be] clever (*dakṣiṇa*), deceitful (*śaṭha*), or shameless (*dhṛṣṭa*) toward his previous [love].'

NOTES. ‖ SD. 70; Rudr. Śṛṅg. 1. 28; Rudr. Kāvyāl. 12. 9 a; AP. 338. 38 b; Sarasv. 5. 109 b (ed. B. 5. 110 b); Hem. Kāvyān. 7, p. 299; Vāgbhaṭāl. 5. 8; Vāgbh. Kāvyān. 5, p. 61; Rasamañjarī, p. 208; Pratāpar. 1. 34; Alaṃkāraśekhara 20. 7; Ratirahasya 2. 82 (ZDMG. 57, p. 728). Cf. Schmidt, p. 152–153 (2d ed., p. 112–113).

8 (P. 7a[1]; H. 6b[1]).

**dakṣiṇo 'syāṃ sahṛdayo.**

'A clever [Hero] (*dakṣiṇa*) is [one that is] kind to her [i. e. to his previous love].'

Com. Ex.: *prasīda°*, stanza by Dhanika; Mālav. 3. 3, p. 40 = Spr. 1158.

Notes. ‖ SD. 71; Rudr. Śṛṅg. 1. 31; Rudr. Kāvyāl. 12. 10; Sarasv. 5. 562 (ed. B. p. 343); Hem. Kāvyān. 7, p. 300; Vāgbhaṭāl. 5. 9b; Vāgbh. Kāvyān. 5, p. 61; Rasamañjarī, p. 210; Pratāpar. 1. 36; Alaṃkāraśekhara 20. 8b; Rasaratn. 49a; Bhāṣābhūṣaṇa 6b. Cf. Schmidt, p. 154–155 (2d ed., p. 114–115); Lévi, p. 68.

9 (P. 7a[2]; H. 6b[2]).

**gūḍhavipriyakṛc chaṭhaḥ.**

'A deceitful [Hero] (*śaṭha*) [is one that] hides his unfaithfulness.'

Com. Ex.: Amaru 73 = Spr. 6357 [quoted also at SD. 74]. — A 'clever' hero, although equally unfaithful, differs from a 'deceitful' hero in that he is kind to his former love.

Notes. ‖ Bh. 22. 298; SD. 74; Rudr. Śṛṅg. 1. 33; Rudr. Kāvyāl. 12. 11; Sarasv. 5. 559 (ed. B. p. 343); Hem. Kāvyān. 7, p. 301; Vāgbhaṭāl. 5. 10a; Vāgbh. Kāvyān. 5, p. 61; Rasamañjarī, p. 213; Pratāpar. 1. 39; Alaṃkāraśekhara 20. 9a; Rasaratn. 50a; Bhāṣābhūṣaṇa 7a; Ratirahasya 2. 84 (ZDMG. 57, p. 728). Cf. Schmidt, p. 155–157 (2d ed., p. 115–116); Lévi, p. 68.

10 (P. 7b[1]; H. 6c[1]).

**vyaktāṅgavaikṛto dhṛṣṭo.**

'A shameless [Hero] (*dhṛṣṭa*) [is one that] lets the disfigurements on his body show.'

Com. Ex.: Amaru 71 = Spr. 5844.

Notes. On the bodily disfigurements, chiefly marks made by the nails and teeth, see DR. 2. 40 and Schmidt, p. 478, 496 (2d ed., p. 356, 369).

‖ SD. 72; Rudr. Śṛṅg. 1. 36; Rudr. Kāvyāl. 12. 12; Sarasv. 5. 560 (ed. B. p. 343); Hem. Kāvyān. 7, p. 300; Vāgbhaṭāl. 5. 10b; Vāgbh. Kāvyān. 5, p. 61; Rasamañjarī, p. 211; Pratāpar. 1. 38; Alaṃkāraśekhara 20. 9b; Rasaratn. 49b; Bhāṣābhūṣaṇa 7b; Ratirahasya 2. 85 (ZDMG. 57, p. 728). Cf. Schmidt, p. 157–158 (2d ed., p. 116–117); Lévi, p. 68.

11 (P. 7 b[2]; H. 6 c[2]).

**'nukūlas tv ekanāyikaḥ.**

'A faithful [Hero] (*anukūla*) [is one that] has only a single lady-love.'

COM. Ex.: Uttararāma. 1. 39, p. 37.—The question arises as to the classification of heroes of the Nāṭikā, such as King Vatsa in the Ratnāvalī, who are at first faithful and later unfaithful but courteous. They are not to be regarded as 'deceitful' and 'shameless,' even though they at first conceal their love and afterwards openly confess it, for they always retain some affection for their previous love, as can be seen from the works of the great poets (for example, *snātā tiṣṭhati kunta°* [unidentified stanza, quoted also at SD. 71]) and from Bharata (Bh. 23. 54). Hence such a hero is to be regarded as 'clever.'

Since each of the sixteen varieties [produced by the combination of the four kinds mentioned in sections 3–6 with those mentioned in sections 8–11] may be superior, intermediate, or inferior, there are 48 varieties of hero [cf. Bh. 24. 2; SD. 75; Kumārasvāmin on Pratāpar. 1. 27; Śukasaptati, text. simpl. 57 (p. 162, l. 4–9); and see Schmidt, p. 158–160].

NOTES. ‖ SD. 73; Rudr. Śṛṅg. 1. 29; Rudr. Kāvyāl. 12. 9 b; Sarasv. 5. 561 (ed. B. p. 343); Hem. Kāvyān. 7, p. 301; Vāgbhaṭāl. 5. 9 a; Vāgbh. Kāvyān. 5, p. 61; Rasamañjarī, p. 208; Pratāpar. 1. 35; Alaṃkāraśekhara 20. 8 a; Rasaratn. 49 a; Bhāṣābhūṣaṇa 6 a; Ratirahasya 2. 83 (ZDMG. 57, p. 728). Cf. Schmidt, p. 153–154 (2d ed., p. 113–114); Lévi, p. 69.

## COMPANIONS OF THE HERO

12 (P. 8; H. 7).

**patākānāyakas tv anyaḥ pīṭhamardo vicakṣaṇaḥ**
**tasyaivānucaro bhaktaḥ kiṃ cid ūnaś ca tadguṇaiḥ.**

'The Hero of the Episode (*patākā*) is a separate person, [called] Attendant (*pīṭhamarda*), intelligent, assisting him [i. e. the principal Hero], devoted [to him], and possessed of his qualities in a less degree.'

COM. Such are, for example, Makaranda in the Mālatīmādhava, and Sugrīva in [the dramas based on] the Rāmāyaṇa.

NOTES. ‖ SD. 76; Rudr. Śṛṅg. 1. 39, 40; Rudr. Kāvyāl. 12. 13, 14; AP. 338. 39, 40 a; Sarasv. 5. 597 (ed. B. p. 348); Vāgbh. Kāvyān. 5, p. 62; Rasamañjarī, p. 227; Pratāpar. 1. 40; Rasaratn. 53 a; Kāmasūtra, p. 57–58; Kandarpacūḍāmaṇi and Pañcasāyaka, cited by Schmidt. Cf. Schmidt, p. 197–200 (2d ed., p. 142–144); Lévi, p. 72.

13 (P. 9a; H. 8a).

**ekavidyo viṭaś cānyo hāsyakṛc ca vidūṣakaḥ.**

'Another [companion] is the Parasite (*viṭa*), who has but a single accomplishment, and the Jester (*vidūṣaka*), who is the fun-maker.'

Com. An example of the *viṭa* is Śekharaka in the Nāgānanda; the *vidūṣaka* is a familiar figure [and no example need therefore be mentioned].

Notes. ‖ Bh. 24. 105, 107 b, 108 a; SD. 77–79; Rudr. Śṛṅg. 1. 41; Rudr. Kāvyāl. 12. 15; AP. 338. 40; Sarasv. 5. 598, 599 (ed. B. 5. 170*, 170, p. 348); Vāgbh. Kāvyān. 5, p. 62; Rasamañjarī, p. 227; Pratāpar. 1. 40; Rasaratn. 53 b, 55 a [by an oversight no section was numbered 54 in the printed edition]; Kāmasūtra, p. 58, 59; Ratirahasya 1. 21–26 (ZDMG. 57, p. 712–713). Cf. Schmidt, p. 200–204 (2d ed., p. 144–146); Lévi, p. 122–123.

## The Opponent of the Hero

14 (P. 9b; H. 8b).

**lubdho dhīroddhataḥ stabdhaḥ pāpakṛd vyasanī ripuḥ.**

'The Opponent [of the Hero] is avaricious, [of the type known as] self-controlled and vehement (*dhīroddhata*), stubborn, criminal, and vicious.'

Com. Rāvaṇa, for example, is the opponent of Rāma, and Duryodhana the opponent of Yudhiṣṭhira.

Notes. The technical term for this type of character is *pratināyaka*, 'counter-hero.' The use of the word *ripu* here is due to metrical exigencies. — Hem. Kāvyān. (7, p. 308) mentions also a *pratināyikā* as a foil to the heroine. DR. makes no mention of such a character.

‖ SD. 159; Sarasv. 5. 103 b (ed. B. 5. 104 b); Hem. Kāvyān. 7, p. 301. Cf. Lévi, p. 72.

## Qualities of the Hero

15 (P. 10; H. 9).

**śobhā vilāso mādhuryaṃ gāmbhīryaṃ sthairyatejasī**
**lalitaudāryam ity aṣṭau sattvajāḥ pauruṣā guṇāḥ.**

'The eight manly qualities that spring from one's nature are: Beauty of Character (*śobhā*), Vivacity (*vilāsa*), Equanimity

(*mādhurya*), Poise (*gāmbhīrya*), Firmness (*sthairya*), Sense of Honor (*tejas*), Lightheartedness (*lalita*), and Magnanimity (*audārya*).'

NOTES. *sthairya*° Hall p. 38, P; *dhairya*° H, V (Bh. has *sthairya;* SD., *dhairya*). Hall remarks (p. 16, n. 3): 'The *dhairya* of my printed text, in the ninth stanza, is clearly a clerical error for *sthairya.*' In spite of this plain statement and the occurrence of the correct word in DR. 2. 20, Vidyasāgara's reprint of the text repeats the incorrect reading; see my remarks on that edition in the Introduction. — *sattvajāḥ* H, V, P; *sāttvikāḥ* Hall p. 38 (SD. has *sattvajāḥ*).

Five of these technical terms reappear below in the enumeration of the graces of women: *śobhā* (2. 53), *vilāsa* (2. 61), *mādhurya* (2. 55), *lalita* (2. 68), *audārya* (2. 58). In their application to feminine charms they have a different meaning, and they are therefore rendered in that connection by another set of English terms.

‖ Bh. 22. 31; SD. 89; AP. 338. 47; Hem. Kāvyān. 7, p. 296.

16 (P. 11 a; H. 10 a).

**nīce ghṛṇā 'dhike spardhā śobhāyāṃ śauryadakṣate.**

'In Beauty of Character (*śobhā*) [are comprised] compassion for the lowly, emulation of one's superiors, heroism, and cleverness.'

COM. Ex.: Mahāvīra. 1. 37, p. 27 (compassion); *etām paśya puraḥ*° [unidentified stanza, tr. Lévi, p. 70] (emulation); stanza by Dhanika = Śārṅg. 3973 [tr. Lévi, p. 70] (heroism); Mahāvīra. 1. 53, p. 37 [quoted also at DR. 2. 1] (cleverness).

NOTES. ‖ Bh. 22. 32; SD. 90; AP. 338. 48; Hem. Kāvyān. 7, p. 296. Cf. Lévi, p. 70.

17 (P. 11 b; H. 10 b).

**gatiḥ sadhairyā dṛṣṭiś ca vilāse sasmitaṃ vacaḥ.**

'Vivacity (*vilāsa*) includes a firm step and glance and a laughing voice.'

COM. Ex.: Uttararāma. 6. 19, p. 147.

NOTES. ‖ Bh. 22. 33; SD. 91; Hem. Kāvyān. 7, p. 297. Cf. Lévi, p. 70.

18 (P. 12 a; H. 11 a).

**ślakṣṇo vikāro mādhuryaṃ saṃkṣobhe sumahaty api.**

'Equanimity (*mādhurya*) [means] slight change of demeanor even in very great agitation.'

Com. Ex.: Mahānāṭaka 3. 54, p. 114 = Śārṅg. 3990 [tr. Lévi, p. 70].
Notes. ‖ Bh. 22. 34; SD. 92; Hem. Kāvyān. 7, p. 297. Cf. Lévi, p. 70.

19 (P. 12 b; H. 11 b).

**gāmbhīryaṃ yat prabhāvena vikāro nopalakṣyate.**

'Poise (*gāmbhīrya*) [means] that, because of strength of character, no change of demeanor whatsoever is observed [even in very great agitation].'

Com. Ex.: Mahānāṭaka 3. 25, p. 97 [quoted also at DR. 2. 5; tr. Lévi, p. 65].
Notes. ‖ Bh. 22. 36; SD. 93; Hem. Kāvyān. 7, p. 298. Cf. Lévi, p. 71.

20 (P. 13 a; H. 12 a).

**vyavasāyād acalanaṃ sthairyaṃ vighnakulād api.**

'Firmness (*sthairya*) is the not being swerved from one's determination even by a multitude of obstacles.'

Com. Ex.: Mahāvīra. 3. 8, p. 95 [quoted also at DR. 2. 1 and 4. 22].
Notes. ‖ Bh. 22. 35; SD. 94; Hem. Kāvyān. 7, p. 298. Cf. Lévi, p. 71.

21 (P. 13 b; H. 12 b).

**adhikṣepādyasahanaṃ tejaḥ prāṇātyayeṣv api.**

'Sense of Honor (*tejas*) is the not enduring insults and the like, even at the cost of one's life.'

Com. Ex.: Śārṅg. 262.

Notes. The corresponding section of Bh., recorded by Hall (p. 16, n. 3) as cited by Kṣīrasvāmin and by Rāyamukuṭamaṇi in their commentaries on the Amarakośa, is found also in the com. on Hemacandra's Anekārthasaṃgraha 2. 371 and 2. 569 (ed Zachariae, Vienna, 1893, Extracts from the Com., p. 58, top, and p. 83, middle). SD. repeats the definition of Bh. without change.
‖ Bh. 22. 39; SD. 95 a, b; Hem. Kāvyān. 7, p. 298. Cf. Lévi, p. 71.

22 (P. 14 a; H. 13 a).

**śṛṅgārākāraceṣṭātvaṃ sahajaṃ lalitam mṛdu.**

'Lightheartedness (*lalita*) is the natural sweet appearance and demeanor of love.'

Com. Ex.: *lāvaṇyamanmatha°*, stanza by Dhanika [tr. Lévi, p. 71].

Notes. ‖ Bh. 22. 37; SD. 95 c; Hem. Kāvyān. 7, p. 297. Cf. Lévi, p. 71.

23 (P. 14 b; H. 13 b).

**priyoktyā jīvitād dānam audāryaṃ sadupagrahaḥ.**

'Magnanimity (*audārya*) is the giving up of even as much as (*ā*) one's life with a kindly word, [and] the propitiation of the virtuous.'

Com. Ex.: Nāgān. 5. 15, p. 89 [quoted also at DR. 2. 5]; Kumārasambhava 6. 63 (propitiation).

Notes. I take *priyoktyā* to represent *priyoktyā* (instrumental) + *ā* (prepositional adv. with *jīvitād*).

‖ Bh. 22. 38; SD. 95 d; Hem. Kāvyān. 7, p. 298. Cf. Lévi, p. 71.

## The Three Kinds of Heroine

24 (P. 15 a; H. 14 a).

**svā 'nyā sādhāraṇastrī 'ti tadguṇā nāyikā tridhā.**

'The Heroine (*nāyikā*) is of three kinds: [the Hero's] own wife (*svā*), [a woman who is] another's (*anyā*), or a common woman (*sādhāraṇastrī*); and she has his [i. e. the Hero's] qualities.'

Notes. A diagram illustrating Dhanaṃjaya's classification of the types of heroine will be found on p. 149. — Bh. 24. 7–10 presents a different classification recognizing four varieties: *divyā, nṛpapatnī, kulastrī, gaṇikā*.

‖ SD. 96; Rudr. Śṛṅg. 1. 46; Rudr. Kāvyāl. 12. 16; AP. 338. 41; Sarasv. 5. 111 a, 112 b (ed. B. 5. 112 a, 113 b); Hem. Kāvyān. 7, p. 301; Vāgbhaṭāl. 5. 11; Vāgbh. Kāvyān. 5, p. 62; Rasamañjarī, p. 11; Alaṃkāraśekhara 20. 2 b, c; Rasaratn. 8 b; Sāhityasāra 10. 2 a; Bhāṣābhūṣaṇa 10; Ratirahasya 1. 27 (ZDMG. 57, p. 713). Cf. Schmidt, p. 256–258 (2d ed., p. 186–187); Lévi, p. 72.

### The Hero's Wife as Heroine

25 (P. 15 b; H. 14 b).

**mugdhā madhyā pragalbheti svīyā śīlārjavādiyuk.**

'[The Hero's] own wife (*svīyā* = *svā*), who is possessed of good character, uprightness, and the like, [may be] inexperienced (*mugdhā*), partly experienced (*madhyā*), or experienced (*pragalbhā*).'

Com. Ex.: Hāla 871 (good character); Hāla 867 (uprightness); Hāla 866 [quoted also at SD. 97] (modesty).

Notes. *svīyā* H, V, P; *svā 'pi* Hall p. 38.—This type of heroine is called variously *svā, svīyā,* or *svakīyā.*

‖ SD. 97, 98; Rudr. Śṛṅg. 1. 47; Rudr. Kāvyāl. 12. 17; Sarasv. 5. 110 b (ed. B. 5. 111 b); Hem. Kāvyān. 7, p. 301; Vāgbhaṭāl. 5. 12, 13; Vāgbh. Kāvyān. 5, p. 62; Rasamañjarī, p. 11–12, 16; Pratāpar. 1. 56; Alaṃkāraśekhara 20. 3, 4; Rasaratn. 9; Sāhityasāra 10. 8; Ratirahasya 1. 28 (ZDMG. 57, p. 713). Cf. Schmidt, p. 258–260 (2d ed., p. 187–189); Lévi, p. 72.

26 (P. 16 a; H. 15 a).

**mugdhā navavayaḥkāmā ratau vāmā mṛduḥ krudhi.**

'The inexperienced [kind of wife] (*mugdhā*) has the desire of new youth, is coy in love and gentle in anger.'

Com. Ex.: Spr. 6238 (youth); *ucchvasan°*, stanza by Dhanika (youth); *dṛṣṭiḥ sālasa°* [unidentified stanza, quoted also at DR. 2. 50] (desire); Kumārasambhava 8. 2 [quoted also at DR. 4. 61] (coyness in *rati*); Subhāṣitāvali 2060 (gentleness in anger); *na madhye saṃskāraṃ kusum°* [unidentified stanza] (passion concealed because of modesty).

Notes. In most rhetorical treatises the *mugdhā* is not further subdivided (cf. DR. 2. 31, com.: *mugdhā tv ekarūpaiva*; see also Schmidt, p. 262–263; 2d ed., p. 191), but Rasamañjarī, Rasaratnahāra, and Bhāṣābhūṣaṇa mention two varieties of *mugdhā.*

‖ SD. 99; Rudr. Śṛṅg. 1. 48, 52, 54, 56; Rudr. Kāvyāl. 12. 18–20; Sarasv. 5. 566 (ed. B. p. 344); Rasamañjarī, p. 16–17; Pratāpar. 1. 56; Rasaratn. 10, 11 a; Bhāṣābhūṣaṇa 11; Ratirahasya 1. 9–11 (ZDMG. 57, p. 710). Cf. Schmidt, p. 260–262 (2d ed., p. 189–191); Lévi, p. 72–73.

27 (P. 16 b; H. 15 b).

**madhyodyadyauvanānaṅgā mohāntasuratakṣamā.**

'The partly experienced [kind of wife] (*madhyā*) has the love of rising youth and permits its indulgence even to fainting.'

Com. Ex.: *ālāpān bhrū°* [unidentified stanza] (youth); Amaru 60 (love); Hāla 5 (*sambhoga*).

Notes. *°yāvanānangā* H, V, P; clearly a mistake for *°yauvanānangā*, which I adopt.—The term *madhyā* is here used to designate the kind of wife intermediate between the *mugdhā* and the *pragalbhā*. For another use of the word see 2. 30, notes.
|| SD. 100; Rudr. Śṛṅg. 1. 58, 63; Rudr. Kāvyāl. 12. 21, 22; Sarasv. 5. 567 (ed. B. p. 344); Vāgbh. Kāvyān. 5, p. 62; Rasamañjarī, p. 31; Pratāpar. 1. 56; Rasaratn. 11 b, 12 a; Bhāṣābhūṣaṇa 12 a; Ratirahasya 1. 12, 13 (ZDMG. 57, p. 710). Cf. Schmidt, p. 263–264 (2d ed., p. 191–192); Lévi, p. 73.

28 (P. 17; H. 16).

**dhīrā sotprāsavakroktyā madhyā sāśru kṛtāgasam**
**khedayed dayitaṃ kopād adhīrā paruṣākṣaram.**

'In her anger a [partly experienced wife who is] self-controlled (*dhīrā*) rebukes her erring husband with sarcasm and indirect speech; one that is partly self-controlled (*madhyā*) [does the same] with tears; one lacking in self-control (*adhīrā*), with harsh words.'

Com. Ex.: Māgha 7. 53 (self-controlled); Amaru 50 = Spr. 4443 (partly self-controlled); Spr. 5447 (without self-control); Subhāṣitāvali 2071 (other methods of procedure than those mentioned).

Notes. || SD. 102, 103; Rudr. Śṛṅg. 1. 65; Rudr. Kāvyāl. 12. 23; Hem. Kāvyān. 7, p. 303; Rasamañjarī, p. 42; Rasaratn. 16. Cf. Schmidt, p. 266–269 (2d ed., p. 194–196); Lévi, p. 73.

29 (P. 18; H. 17).

**yauvanāndhā smaronmattā pragalbhā dayitāṅgake**
**vilīyamānevānandād ratārambhe 'py acetanā.**

'The experienced [kind of wife] (*pragalbhā*) is blinded by youth, crazed with love, infatuated, and clinging, as it were, to the body of her husband for joy even at the beginning of love's pleasures.'

Com. Ex.: *abhyunnata°*, stanza by Dhanika [tr. Lévi, p. 74] (youth); Spr. 7183 (youth); Amaru 2. 63, p. 128 = Spr. 3246 (emotion); Amaru 97 (*rati*); Amaru 65 (other methods of procedure than those mentioned).

Notes. For *pragalbhā* Sāhityasāra substitutes the term *āḍhyā* (the com. explains: *āḍhyatvam prāgalbhyam eva*); Pratāpar. and Vāgbh. Kāvyān. employ the synonymous designation *prauḍhā*.

‖ SD. 101; Rudr. Śṛṅg. 1. 69, 74; Rudr. Kāvyāl. 12. 24, 25; Sarasv. 5. 568 (ed. B. p. 344); Vāgbh. Kāvyān. 5, p. 62; Rasamañjarī, p. 34; Pratāpar. 1. 56; Rasaratn. 12 b; Bhāṣābhūṣaṇa 12 b; Ratirahasya 1. 14, 15 (ZDMG. 57, p. 711). Cf. Schmidt, p. 264–266 (2d ed., p. 192–194); Lévi, p. 74.

30 (P. 19; H. 18 a, b).

**sāvahitthādarodāste ratau dhīretarā krudhā**
**saṃtarjya tāḍayen madhyā madhyādhīreva taṃ vadet.**

'In her anger an [experienced wife who is] self-controlled (*dhīrā*) is pretendedly respectful (*sāvahitthādarā*) and is indifferent to the pleasures of love; the other [i. e. one who is lacking in self-control (*adhīrā*)] is wont to scold and strike [her husband]; one who is partly self-controlled (*madhyā*) is wont to speak to him like a partly experienced [wife] who is lacking in self-control (*madhyādhīrā*).'

Com. Ex.: Amaru 17 = Spr. 1363 (pretended respect); Amaru 63 (indifference to *rati*); Amaru 10 = Spr. 1938 (rebuke and striking); Amaru 33 = Spr. 1939 (like *madhyādhīrā*).

Notes. *madhyā* H, V, P; *kāntam* Hall p. 38.—A further threefold division of the *madhyā* and the *pragalbhā*—not otherwise referred to in the present work—is implied in sections 28 and 30. In the expression of their anger heroines of these two varieties may be self-controlled (*dhīrā*), lacking in self-control (*adhīrā*), or of an intermediate type called either *madhyā*, as in the second line above, or *dhīrādhīrā* (*dhīrā* + *adhīrā*), as in Dhanika's commentary and several of the other treatises (cf. Rasamañjarī, p. 41; Bhāṣābhūṣaṇa 23).

Both of these designations of the intermediate type cause occasional obscurity. The term *madhyā* is easily confused with the *madhyā* that denotes the intermediate between *mugdhā* and *pragalbhā* (see DR. 2. 27). The term *dhīrādhīrā*, which avoids this duplication of terms, is a source of difficulties of another kind. In Hem. Kāvyān. 7, p. 303, for example, we find the remarkable statement *dhīrādhīrādhīrādhīrābhedād antye tredhā*, which seems unintelligible until the first element is analyzed as *dhīrā* + *dhīrā-adhīrā* + *adhīrā*. Similarly in Rasaratn. 14 a: *dhīrādhīrā tathā*

*dhīrādhīreti trividhe striyau.*—In the word *madhyādhīrā* (*madhyā* + *adhīrā*) in the second line of the text above, the former element designates the 'partly experienced' type of wife (see 2. 27, notes).

‖ SD. 104–106; Rudr. Śṛṅg. 1. 76, 79; Rudr. Kāvyāl. 12. 26, 27; Hem. Kāvyān. 7, p. 304; Rasamañjarī, p. 42–43; Rasaratn. 17, 18. Cf. Schmidt, p. 269–270 (2d ed., p. 196–197); Lévi, p. 74–75.

31 (P. 20 a; H. 18 c).

**dvedhā jyeṣṭhā kaniṣṭhā cety amugdhā dvādaśoditāḥ.**

'[The varieties of wife-heroine] other than the inexperienced are said to be twelve [in number], being [each again] of two kinds: older (*jyeṣṭhā*) and younger (*kaniṣṭhā*).'

Com. There is only one type of *mugdhā*. The other six varieties [the three kinds of *madhyā* (2. 28) and the three kinds of *pragalbhā* (2. 30)] are each twofold. Ex.: Amaru 18 = Spr. 2937 [quoted also at DR. 2. 82]; Vāsavadattā and Ratnāvalī in the drama Ratnāvalī. Aside from the *mugdhā* there are thus twelve varieties [cf. SD. 108 a, b].

Notes. ‖ SD. 107; Rudr. Śṛṅg. 1. 83; Rudr. Kāvyāl. 12. 28; Sarasv. 5. 111 b (ed. B. 5. 112 b); Hem. Kāvyān. 7, p. 303; Rasamañjarī, p. 57; Rasaratn. 13. Cf. Schmidt, p. 271–272 (2d ed., p. 197–198); Lévi, p. 75.

### A Maiden or Another's Wife as Heroine

32 (P. 20 b, 21 a; H. 19).

**anyastrī kanyakoḍhā ca nānyoḍhā 'ṅgirase kva cit**
**kanyānurāgam icchātaḥ kuryād aṅgāṅgisaṃśrayam.**

'A woman who is a n o t h e r ' s (*anyastrī*) is either a maiden or a married woman. A woman who is married to another should never [figure] in the principal Sentiment; [but] love for a maiden one may employ at will, in connection with the principal or the subordinate Sentiments.'

Com. Ex.: Śārṅg. 3769 (love for the wife of another); the love of the hero for Sāgarikā in the Ratnāvalī, and that of the hero for Malayavatī in the Nāgānanda (love for a maiden).

Notes. *icchātaḥ* H, V, P; *anvicchan* Hall p. 38.—The usual designation for this type of heroine is *parakīyā*, but *anyā, anyadīyā,* and *anyastrī* are also found.—On the principal and subordinate Sentiments see 3. 38; 4. 1, 52.

‖ SD. 108 c, 109, 110; Rudr. Śṛṅg. 1. 87; Rudr. Kāvyāl. 12. 30; Sarasv.

5. 111 b (ed. B. 5. 112 b); Hem. Kāvyān. 7, p. 305; Vāgbhaṭāl. 5. 14; Vāgbh. Kāvyān. 5, p. 62; Rasamañjarī, p. 64–65; Alaṃkāraśekhara 20. 4; Rasaratn. 20–22. Cf. Schmidt, p. 272–278 (2d ed., p. 199–203); Lévi, p. 75.

### A Courtezan as Heroine

33 (P. 21 b; H. 20 a).

**sādhāraṇastrī gaṇikā kalāprāgalbhyadhaurtyayuk.**

'A common woman (*sādhāraṇastrī*) is a courtezan, skilled in the arts, bold, and cunning.'

Notes. For parallel passages in other treatises see the notes on section 34. Cf. Schmidt, p. 280 (2d ed., p. 204); Lévi, p. 75.

34 (P. 22; H. 20 b, 21 a).

**channakāmasukhārthājñasvatantrāhaṃyupaṇḍakān**
**rakteva rañjayed āḍhyān niḥsvān mātrā vivāsayet.**

'She gratifies, as if she were in love with them, those that conceal their amours, those that obtain wealth easily, the foolish, the self-willed, the selfish, and the impotent, as long as they have money; when they are without funds she has them turned out of doors by her mother.'

Notes. The compound *sukhārtha* might also be translated 'those that have pleasure as their [sole] aim,' but the corresponding expressions in other works (*sukhaprāptadhana*, Rudr. Śṛṅg. and SD.; *sukhaprāptavitta*, Vāgbh. Kāvyān.) show that it means 'those that obtain wealth easily.' Dhanika gives both interpretations without deciding on their merits.

‖ SD. 111; Rudr. Śṛṅg. 1. 120–126; Rudr. Kāvyāl. 12. 39, 40; Hem. Kāvyān. 7, p. 305; Vāgbhaṭāl. 5. 15, 16 a; Vāgbh. Kāvyān. 5, p. 63; Rasamañjarī, p. 88; Alaṃkāraśekhara 20. 5; Rasaratn. 27; Sāhityasāra 10. 3 b; Ratirahasya 1. 62, 64 (ZDMG. 57, p. 717). Cf. Schmidt, p. 278–282 (2d ed., p. 203–205); Lévi, p. 75.

35 (P. 23 a; H. 21 b).

**raktaiva tv aprahasane naiṣā divyanṛpāśraye.**

'[She should be presented as] in love [with the Hero] except in a Prahasana; she should not [figure] in a drama concerned with a celestial king.'

Com. Except in a Prahasana, a courtezan may be enamored of the hero, like Vasantasenā in the Mṛcchakaṭikā. In the Prahasana she should not be in love, for the sake of the comic effect. She must not be introduced in a drama whose hero is a celestial king.

Notes. Text as above, H, V, P; *rūpakeṣv anuraktaiva kāryā prahasanetare* Hall p. 38. — Cf. Lévi, p. 75–76.

## Classification of Heroines according to their Relations with the Hero

36 (P. 23 b; H. 22 a).

**āsām aṣṭāv avasthāḥ syuḥ svādhīnapatikādikāḥ.**

'Of these [types of Heroine] there may be eight [varieties according to their] conditions [in relation to the hero], "one that has her husband in subjection" and so on.'

Notes. || Bh. 22. 197, 198; SD. 112; Rudr. Śṛṅg. 1. 131, 132; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 113 b (ed. B. 5. 114 b); Hem. Kāvyān. 7, p. 305–306; Vāgbh. Kāvyān. 5, p. 63; Rasamañjarī, p. 105; Pratāpar. 1. 41, 42; Alaṃkāraśekhara 20, p. 70; Rasaratn. 37; cf. Sāhityasāra 10. 21. Cf. Schmidt, p. 284–287 (2d ed., p. 208–209); Lévi, p. 76.

37 (P. 24 a; H. 22 b).

**āsannāyattaramaṇā hṛṣṭā svādhīnabhartṛkā.**

'"One that has her husband in subjection" (*svādhīnabhartṛkā*) is one whose lover sits by her side and is at her service, and who takes pleasure [in it].'

Com. Ex.: Amaru M 55, p. 141 [quoted also at SD. 145].

Notes. In some treatises (Sarasv., Pratāpar., etc.) this type of heroine is called *svādhīnapatikā*.

|| Bh. 22. 201; SD. 113; Rudr. Śṛṅg. 1. 133; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); 12. 45; Sarasv. 5. 118 (ed. B. 5. 119); Hem. Kāvyān. 7, p. 306; Vāgbh. Kāvyān. 5, p. 63; Rasamañjarī, p. 163; Pratāpar. 1. 43; Rasaratn. 38 a; Bhāṣābhūṣaṇa 20 a; Anaṅgaraṅga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 287–289 (2d ed., p. 209–211); Lévi, p. 76.

38 (P. 24 b; H. 23 a).

**mudā vāsakasajjā svaṃ maṇḍayaty eṣyati priye.**

'"One that is dressed up to receive" (*vāsakasajjā*) [is one who] adorns herself for joy when her lover is about to come.'

COM. She adorns herself and her house. Ex.: Māgha 9. 52.

NOTES. This type of heroine is also called *vāsakasajjikā* and *vāsakasajjitā*.

‖ Bh. 22. 199; SD. 120; Rudr Śṛṅg. 1. 137; Rudr. Kāvyāl. 12, p 154 (supposed interpolation); Sarasv. 5. 117 (ed. B. 5. 118); Hem. Kāvyān. 7, p. 307; Vāgbh. Kāvyān. 5, p. 63; Rasamañjarī, p. 154; Pratāpar. 1. 44; Rasaratn. 38 b, 39 a; Bhāṣābhūṣaṇa 19 b; Anaṅgaraṅga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 292–294 (2d ed., p. 213–216); Lévi, p. 76.

39 (P. 25 a; H. 23 b).

**cirayaty avyalīke tu virahotkaṇṭhitonmanāḥ.**

'"One that is distressed at [her lover's] absence" (*virahotkaṇṭhitā*) [is one who] is disturbed (*unmanas*) when he tarries without being at fault.'

COM. Ex.: *sakhi sa vijito vīṇā°* [unidentified stanza, tr. Lévi, p. 76].

NOTES. *virahotkaṇṭhitonmanāḥ* H, V, P; *virahotkaṇṭhitā matā* Hall p. 38. — This type of heroine is also called *utkā* and *utkaṇṭhitā*.

‖ Bh. 22. 200; SD. 121; Rudr. Śṛṅg. 1. 135; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 120 (ed. B. 5. 121); Hem. Kāvyān. 7, p. 307; Vāgbh. Kāvyān. 5, p. 63; Rasamañjarī, p. 145; Pratāpar. 1. 46; Rasaratn. 39 b; Bhāṣābhūṣaṇa 18; Anaṅgaraṅga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 289–292 (2d ed., p. 211–213); Lévi, p. 76.

40 (P. 25 b; H. 24 a).

**jñāte 'nyāsaṅgavikṛte khaṇḍiterṣyākaṣāyitā.**

'"One that is enraged" (*khaṇḍitā*) [is one who] is filled with jealousy on discovering [her lover to be] disfigured through his relations with another [woman].'

COM. Ex.: Māgha 11. 34 = Spr. 3413 [quoted also at DR. 4. 67 and SD. 219; Böhtlingk did not record in Spr. the ultimate source of this stanza].

NOTES. The hero that lets his bodily disfigurements show is called 'shameless'; see 2. 10. These disfigurements include marks made by the nails and teeth; see Schmidt, p. 478, 496 (2d ed., p. 356, 369).

‖ Bh. 22. 203; SD. 114; Rudr. Śṛṅg. 1. 143; Rudr. Kāvyāl. 12, p. 155 (supposed interpolation); 12. 44; Sarasv. 5. 114 (ed. B. 5. 115); Hem. Kāvyān. 7, p. 306; Vāgbh. Kāvyān. 5, p. 64; Rasamañjarī, p. 118; Pratāpar. 1. 49; Rasaratn. 41 a; Bhāṣābhūṣaṇa 17 a; Anaṅgaraṅga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 299–301 (2d ed., p. 219–221); Lévi, p. 76.

41 (P. 26 a; H. 24 b).

**kalahāntaritā 'marṣād vidhūte 'nuśayārtiyuk.**

'"One that is separated [from her lover] by a quarrel" (*kalahāntaritā*) [is one who] suffers remorse after she has repulsed [him] in indignation.'

Com. Ex.: Amaru 98 = Śārṅg. 3543.

Notes. *vidhūte* H, V, P; *vibhūte* Hall p. 38.—In Rudr. Śṛṅg. and Rudr. Kāvyāl. this type of heroine is called *abhisaṃdhitā*; the Smaradīpikā uses the term *kupitā*.

‖ Bh. 22. 202; SD. 117 e, f; Rudr. Śṛṅg. 1. 139; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 115 (ed. B. 5. 116); Hem. Kāvyān. 7, p. 306; Vāgbh. Kāvyān. 5, p. 63; Rasamañjarī, p. 125; Pratāpar. 1. 51; Rasaratn. 41 b; Bhāṣābhūṣaṇa 16 b; Anaṅgaraṅga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 294–297 (2d ed., p. 216–217); Lévi, p. 77.

42 (P. 26 b; H. 25 a).

**vipralabdhoktasamayam aprāpte 'tivimānitā.**

'"One that is deceived" (*vipralabdhā*) [is one who] is greatly offended that [her lover] has not come to the rendezvous agreed upon.'

Com. Ex.: Subhāṣitāvali 1940 = Spr. 1191 [quoted also at SD. 118].

Notes. ‖ Bh. 22. 204; SD. 118; Rudr. Śṛṅg. 1. 141; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); Sarasv. 5. 116 (ed. B. 5. 117); Hem. Kāvyān. 7, p. 307–308; Vāgbh. Kāvyān. 5, p. 64; Rasamañjarī, p. 133; Pratāpar. 1. 47; Rasaratn. 40 b; Bhāṣābhūṣaṇa 19 a; Anaṅgaraṅga and Pañcasāyaka, cited by Schmidt. Cf. Schmidt, p. 297–299 (2d ed., p. 218–219); Lévi, p. 77.

43 (P. 27 a; H. 25 b).

**dūradeśāntarasthe tu kāryataḥ proṣitapriyā.**

'"One whose beloved is away" (*proṣitapriyā*) is one whose lover is in a distant land on business.'

Com. Ex.: Amaru 91 = Spr. 937.

Notes. Cf. DR. 4. 70.—In most treatises this type is called *proṣitabhartṛkā*; in Rudr. Śṛṅg., *proṣitapreyasī*; in Rudr. Kāvyāl., *proṣitanāthā*. These names are all synonymous and the variation has no significance. Rasamañjarī (p. 184–185), Rasaratnahāra (42 b), and Bhāṣābhūṣaṇa (20 b) mention an additional type called *proṣyatpatikā* or *pravatsyatpatikā*, 'one whose husband is about to depart.' Cf. Schmidt, p. 307–309 (2d ed., p. 226–228).

‖ Bh. 22. 205; SD. 119; Rudr. Śṛṅg. 1. 147; Rudr. Kāvyāl. 12, p. 155 (supposed interpolation); 12. 46; Sarasv. 5. 119 b (ed. B. 5. 120 b); Hem. Kāvyān. 7, p. 306; Vāgbh. Kāvyān. 5, p. 63; Rasamañjarī, p. 108; Pratāpar. 1. 53; Rasaratn. 42 a; Bhāṣābhūṣaṇa 16 a; Anaṅgaraṅga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 305–307 (2d ed., p. 224–226); Lévi, p. 77.

44 (P. 27 b; H. 25 c).

**kāmārtā 'bhisaret kāntaṃ sārayed vā 'bhisārikā.**

'"One that goes after [her lover]" (*abhisārikā*) [is one who], lovesick, goes to her lover or makes him come to her.'

Com. Ex.: Amaru 29 = Spr. 1316; Māgha 9. 56.

Notes. ‖ Bh. 22. 206; SD. 115; Rudr. Śṛṅg. 1. 145; Rudr. Kāvyāl. 12, p. 154 (supposed interpolation); 12. 42; Sarasv. 5. 119 a (ed. B. 5. 120 a); Hem. Kāvyān. 7, p. 308; Vāgbh. Kāvyān. 5, p. 64; Rasamañjarī, p. 171; Pratāpar. 1. 54; Rasaratn. 40 a; Bhāṣābhūṣaṇa 17 b; Anaṅgaraṅga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 302–304 (2d ed., p. 222–223); Lévi, p. 77.

45 (P. 28; H. 26).

**cintāniḥśvāsakhedāśruvaivarṇyaglānyabhūṣaṇaiḥ**
**yuktāḥ ṣaḍ antyā dve cādye krīḍaujjvalyapraharṣitaiḥ.**

'Heroines of the last six varieties are characterized by reflection, sighing, dejection, weeping, change of color, weakness, and absence of ornaments; those of the first two varieties, by playfulness, radiance, and joy.'

Com. The heroine connected with another, whether maiden or wife, can not be of all these varieties. For example, Mālavikā, in Mālav. 4. 14, p. 79, etc., should not be considered as *khaṇḍitā*. [For details of the argument see Lévi, p. 78.]

NOTES. For a still further subdivision of the heroine see Schmidt, p. 310–314 (2d ed., p. 228–232). According to the passages cited there — to which might be added Sarasv. 5. 107, 110 a (ed. B. 5. 108, 111 a) — each of the varieties thus far enumerated may be either *uttamā, madhyamā*, or *adhamā*. We thus arrive, by successive multiplication, at the grand total of 384 varieties (see SD. 122; Rudr. Śṛṅg. 1. 154, 155; Rudr. Kāvyāl. 12, p. 155 [supposed interpolation]; Rasamañjarī, p. 105; and cf. Schmidt, p. 315; 2d ed., p. 232). The DR. does not mention this last differentiation (except in a general way at 2. 75) and so admits of but 128 varieties.

Rasamañjarī (p. 106) adds: *yat tv etāsāṃ divyā'divyobhayabhedena gaṇanayā dvipañcāśadadhikaśatayutaṃ sahasram bhedā bhavanti*, thus claiming the existence of 1152 varieties of heroine!

## MESSENGERS OF THE HEROINE

46 (P. 29; H. 27).

**dūtyo dāsī sakhī kārūr dhātreyī prativeśikā**
**liṅginī śilpinī svaṃ ca netṛmitraguṇānvitāḥ.**

'As messengers [the Heroine may employ] a maid-servant, a female friend, a working-woman, a foster-sister, a neighbor, a female ascetic, a crafts-woman, and her own self: [all of these] being possessed of qualities [to match those] of the friends of the Hero.'

COM. Ex.: Mālatīm. 3. 11, p. 88 = Spr. 6451; *mṛgaśiśu°* [unidentified stanza] (friend as messenger); Hāla 12; Hāla 877 [with variations] (heroine as her own messenger).

NOTES. On the 'friends of the Hero,' mentioned in the second line of this section, see 2. 12, 13.

‖ SD. 157; Rudr. Śṛṅg. 2. 102; Vāgbh. Kāvyān. 5, p. 63; Pratāpar. 1. 55; Rasaratn. 46 b, 47 a; Kāmasūtra, p. 287; Ratirahasya (of Kokkoka), Anaṅgaraṅga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt. Cf. Schmidt, p. 777–779 (2d ed., p. 564–566); Lévi, p. 123.

## THE TWENTY NATURAL GRACES OF THE HEROINE

47 (P. 30 a; H. 28 a).

**yauvane sattvajāḥ strīṇām alaṃkārās tu viṃśatiḥ.**

'The natural graces of women in the prime of youth are twenty [in number].'

NOTES. || Bh. 22. 4, 5; SD. 125 a; Hem. Kāvyān. 7, p. 308; Rasaratn. 58 b, 59 a.

48 (P. 30 b, 31; H. 28 b, 29).

**bhāvo hāvaś ca helā ca trayas tatra śarīrajāḥ**
**śobhā kāntiś ca dīptiś ca mādhuryaṃ ca pragalbhatā**
**audāryaṃ dhairyam ity ete sapta bhāvā ayatnajāḥ.**

'Three of them are physical: Feeling (*bhāva*), Emotion (*hāva*), and Passion (*helā*). These seven qualities come of their own accord: Beauty (*śobhā*), Loveliness (*kānti*), Radiance (*dīpti*), Sweetness (*mādhurya*), Courage (*pragalbhatā*), Dignity (*audārya*), and Self-control (*dhairya*).'

NOTES. The three qualities in the first group, forming a progressive series of manifestations of love, are defined in sections 50–52; the seven components of the second group, which are inherent characteristics of the heroine, are treated in sections 53–59; the members of the third group are enumerated in the following section (49).

The terms *śobhā, mādhurya,* and *audārya* occur also in the list of qualities of the hero; see DR. 2. 15 and the notes on that section.

Pratāpar. omits *śobhā, kānti, dīpti, prāgalbhya,* and *audārya*; it adds, however, three other qualities named *kutūhala, cakita,* and *hasita* (4. 65, 66, 68, p. 269–270), thus bringing the number up to eighteen. The list in Sarasv. shows similar variations. — In the Alaṃkāraśekhara these qualities are enumerated as Consequents (see DR. 4. 3).

|| Bh. 22. 6, 24; SD. 125 b, c, d; AP. 338. 49, 50 a; Sarasv. 5. 364, 365 a (ed. B. 5. 168, 169 a, p. 310); Hem. Kāvyān. 7, p. 309, 314; Pratāpar. 4. 53; Alaṃkāraśekhara 20. 33, 34; Rasaratn. 59 b, 60.

49 (P. 32, 33 a; H. 30).

**līlā vilāso vicchittir vibhramaḥ kilakiñcitam**
**moṭṭāyitaṃ kuṭṭamitam bibboko lalitaṃ tathā**
**vihṛtaṃ ceti vijñeyā daśa bhāvāḥ svabhāvajāḥ.**

'The ten qualities that arise from one's disposition are considered to be: Sportiveness (*līlā*), Delight (*vilāsa*), Tastefulness (*vicchitti*), Confusion (*vibhrama*), Hysterical Mood (*kilakiñcita*), Manifestation of Affection (*moṭṭāyita*), Pretended Anger (*kuṭṭamita*), Affected Indifference (*bibboka*), Lolling (*lalita*), and Bashfulness (*vihṛta*).'

NOTES. These qualities are defined in sections 60–69. The terms *vilāsa* and *lalita* occur also in the list of qualities of the hero; see 2. 15 and the notes on that section. SD. mentions and defines eight additional qualities; see SD. 125 f–h, 145, 147–153, and Lévi, p. 83–84.
|| Bh. 22. 12, 13; SD. 125 e–g; AP. 340. 2, 3 a; Sarasv. 5. 41, 42 a; Hem. Kāvyān. 7, p. 311; Rasatar. 6, p. 58; Pratāpar. 4. 53; Alaṃkāraśekhara 20. 33, 34; Rasaratn. 61–63 a.

50 (P. 33 b; H. 31 a).

**nirvikārātmakāt sattvād bhāvas tatrādyavikriyā.**

'Feeling (*bhāva*) is the first touch of emotion in a nature that was [previously] unaffected.'

COM. Ex.: Kumārasambhava 3. 40; *dṛṣṭiḥ sālasa°* [unidentified stanza, quoted also at DR. 2. 26]; Kumārasambhava 3. 67 [quoted also at Kāvyapradīpa 5, p. 168]; *taṃ ccia vaa°*, stanza by Dhanika.

NOTES. || Bh. 22. 7, 8; SD. 126; AP. 338. 50 b; Hem. Kāvyān. 7, p. 310; Pratāpar. 4. 53; Rasaratn. 63 b. Cf. Lévi, p. 79.

51 (P. 34 a; H. 31 b).

**hevākasas tu śṛṅgāro hāvo 'kṣibhrūvikārakṛt.**

'Emotion (*hāva*) is ardent love which produces a change in eyes and brows.'

COM. Ex.: *jaṃ kiṃ pi peccha°*, stanza by Dhanika.

NOTES. *hevākasas* H, V, P; *alpālāpas* Hall p. 38. — The expression *akṣibhrūvikāra* is taken from Bh.
|| Bh. 22. 7, 10; SD. 127; AP. 338. 50 b; Sarasv. 5. 353 (ed. B. p. 308); Hem. Kāvyān. 7, p. 310; Pratāpar. 4. 54, p. 263; Rasaratn. 64 a. Cf. Lévi, p. 79.

52 (P. 34 b; H. 32 a).

**sa eva helā suvyaktaśṛṅgārarasasūcikā.**

'That [i. e. Emotion] is Passion (*helā*), when it is a very plain manifestation of the emotion of love.'

COM. Ex.: *taha jhatti se paa°*, stanza by Dhanika [quoted, with some variations, at SD. 128].

NOTES. || Bh. 22. 7, 11; SD. 128; Sarasv. 5. 351 (ed. B. p. 308); Hem. Kāvyān. 7, p. 310; Pratāpar. 4. 54, p. 263; Rasaratn. 64 b. Cf. Lévi, p. 79.

53 (P. 35 a; H. 32 b).

**rūpopabhogatāruṇyaiḥ śobhā 'ṅgānāṃ vibhūṣaṇam.**

'B e a u t y (*śobhā*) is bodily adornment due to handsome form, passionateness, and youthfulness.'

COM. Ex.: Kumārasambhava 7. 13; Śakuntalā 2. 10, p. 72 = Spr. 271.

NOTES. ‖ Bh. 22. 25; SD. 129; Hem. Kāvyān. 7, p. 314; Rasaratn. 65 a. Cf. Lévi, p. 79.

54 (P. 35 b; H. 33 a).

**manmathāvāpitacchāyā saiva kāntir iti smṛtā.**

'L o v e l i n e s s (*kānti*) is the name given to the touch of beauty imparted by love.'

COM. Ex.: *unmīladvadan°* [unidentified stanza, tr. Lévi, p. 79]; as can be seen in the Mahāśvetāvarṇanāvasara of Bhaṭṭa Bāṇa.

NOTES. *manmathāvāpita°* H, V, P; *manmathādhyāsita°* Hall p. 38. — A higher degree of this quality is called *dīpti* (see 2. 56).
‖ Bh. 22. 26 a; SD. 130; Hem. Kāvyān. 7, p. 314; Rasaratn. 65 b. Cf. Lévi, p. 79.

55 (P. 36 a[1]; H. 33 b[1]).

**anulbaṇatvam mādhuryaṃ.**

'S w e e t n e s s (*mādhurya*) is a quality not very intense.'

COM. Ex.: Śakuntalā 1. 17, p. 28 = Spr. 6896.

NOTES. ‖ Bh. 22. 27; SD. 132; Hem. Kāvyān. 7, p. 315; Pratāpar. 4. 55, p. 263 [59 is a misprint for 55]; Rasaratn. 66 b. Cf. Lévi, p. 80.

56 (P. 36 a[2]; H. 33 b[2]).

**dīptiḥ kāntes tu vistaraḥ.**

'R a d i a n c e (*dīpti*) is a higher degree of Loveliness.'

COM. Ex.: Dhvanyāloka 1. 4, com., p. 22.

NOTES. ‖ Bh. 22. 26 b; SD. 131; Hem. Kāvyān. 7, p. 314; Rasaratn. 66 a. Cf. Lévi, p. 80.

57 (P. 36 b[1]; H. 34 a[1]).

**niḥsādhvasatvam prāgalbhyam.**

'Courage (*prāgalbhya*=*pragalbhatā*) is the quality of not becoming agitated.'

Com. Ex.: *tathā viriḍa°*, stanza by Dhanika [tr. Lévi, p. 80].

Notes. ‖ Bh. 22. 29 a; SD. 133; Hem. Kāvyān. 7, p. 316; Rasaratn. 67 a. Cf. Lévi, p. 80.

58 (P. 36 b[2]; H. 34 a[2]).

**audāryam praśrayaḥ sadā.**

'Dignity (*audārya*) is courteous bearing at all times.'

Com. Ex.: Hāla 226; Ratn. 2. 19, p. 55.

Notes. ‖ Bh. 22. 29 b; SD. 134; Hem. Kāvyān. 7, p. 315; Rasaratn. 67 a. Cf. Lévi, p. 80.

59 (P. 37 a; H. 34 b).

**cāpalāvihatā dhairyaṃ cidvṛttir avikatthanā.**

'Self-control (*dhairya*) is a state of mind not affected by inconstancy and free from boastfulness.'

Com. Ex.: Mālatīm. 2. 2, p. 62.

Notes. ‖ Bh. 22. 28; SD. 135; Hem. Kāvyān. 7, p. 315; Pratāpar. 4. 56; Rasaratn. 67 b. Cf. Lévi, p. 80.

60 (P. 37 b; H. 35 a).

**priyānukaraṇaṃ līlā madhurāṅgaviceṣṭitaiḥ.**

'Sportiveness (*līlā*) is the imitation of a lover in the actions of a fair-limbed [maiden].'

Com. Ex.: *taha diṭṭhaṃ taha bhaṇ°*, stanza by Dhanika; *tenoditaṃ vad°* [unidentified quotation].

Notes. ‖ Bh. 22. 14; SD. 136; AP. 340. 3 b; Sarasv. 5. 340 (ed. B. p. 307); Hem. Kāvyān. 7, p. 311; Rasatar. 6, p. 58; Pratāpar. 4. 57; Rasaratn. 68; Bhāṣābhūṣaṇa 27 a. Cf. Lévi, p. 81.

61 (P. 38a; H. 35b).

**tātkāliko viśeṣas tu vilāso 'ṅgakriyādiṣu.**

'Delight (*vilāsa*) is an immediate change in appearance, actions, and the like [at the sight of the beloved, etc.].'

COM. Ex.: Mālatīm. 1. 29, p. 32.

NOTES. °*kriyādiṣu* H, V, P; °*kriyoktiṣu* Hall p. 38.—The words in brackets in the translation are justified by Dhanika's commentary.
|| Bh. 22. 15; SD. 137; AP. 340. 4a; Sarasv. 5. 341 (ed. B. p. 307); Hem. Kāvyān. 7, p. 311, (313); Rasatar. 6, p. 58; Pratāpar. 4. 59; Rasaratn. 69; Bhāṣābhūṣaṇa 28a. Cf. Lévi, p. 81.

62 (P. 38b; H. 36a).

**ākalparacanā 'lpā 'pi vicchittiḥ kāntipoṣakṛt.**

'Tastefulness (*vicchitti*) is an arrangement, though slight, of adornment so as to increase loveliness.'

COM. Ex.: Kumārasambhava 7. 17.

NOTES. || Bh. 22. 16; SD. 138; Sarasv. 5. 342 (ed. B. p. 307); Hem. Kāvyān. 7, p. 311; Rasatar. 6, p. 58; Pratāpar. 4. 58; Rasaratn. 70a; Bhāṣābhūṣaṇa 29a. Cf. Lévi, p. 81.

63 (P. 39a; H. 36b).

**vibhramas tvarayā kāle bhūṣāsthānaviparyayaḥ.**

'Confusion (*vibhrama*) consists in misplacing ornaments in haste on some occasion.'

COM. Ex.: *abhyudgate śaśini peśa*° [unidentified stanza]; Spr. 6576, stanza by Dhanika [quoted, with one variation, at SD. 143].

NOTES. || Bh. 22. 17; SD. 143; Sarasv. 5. 343 (ed. B. p. 307); Hem. Kāvyān. 7, p. 312; Rasatar. 6, p. 58; Pratāpar. 4. 59; Rasaratn. 74; Bhāṣābhūṣaṇa 29b. Cf. Lévi, p. 81.

64 (P. 39b; H. 37a).

**krodhāśruharṣabhītyādeḥ saṃkaraḥ kilakiñcitam.**

'Hysterical Mood (*kilakiñcita*) is a combination of anger, weeping, joy, fear, and the like.'

Com. Ex.: *ratikrīḍā°*, stanza by Dhanika [tr. Lévi, p. 81].

Notes. ‖ Bh. 22. 18; SD. 140; AP. 340. 4 b; Sarasv. 5. 344 (ed. B. p. 307); Hem. Kāvyān. 7, p. 312; Rasatar. 6, p. 58; Pratāpar. 4. 60; Rasaratn. 71; Bhāṣābhūṣaṇa 30 a. Cf. Lévi, p. 81.

65 (P. 40 a; H. 37 b).

**moṭṭāyitaṃ tu tadbhāvabhāvaneṣṭakathādiṣu.**

'Manifestation of Affection (*moṭṭāyita*) is being absorbed in thought of him [i. e. one's lover] at a mention of him or the like.'

Com. Ex.: Padmagupta, Navasāhasāṅkacarita 6. 42 [tr. Lévi, p. 82]; *mātaḥ kaṃ hṛd°* [unidentified stanza]; *smaradavathu°*, stanza by Dhanika.

Notes. ‖ Bh. 22. 19; SD. 141; Sarasv. 5. 345 (ed. B. p. 307); Hem. Kāvyān. 7, p. 312; Rasatar. 6, p. 58; Pratāpar. 4. 61; Rasaratn. 72; Bhāṣābhūṣaṇa 32. Cf. Lévi, p. 82.

66 (P. 40 b; H. 38 a).

**sānandā 'ntaḥ kuṭṭamitaṃ kupyet keśādharagrahe.**

'Pretended Anger (*kuṭṭamita*) [is said to exist when a maiden], although inwardly filled with joy, is angry at [her lover's] touching her hair or her lip.'

Com. Ex.: *nāndīpad°* [unidentified stanza, tr. Lévi, p. 82].

Notes. ‖ Bh. 22. 20; SD. 142; Sarasv. 5. 346 (ed. B. p. 307); Hem. Kāvyān. 7, p. 313; Rasatar. 6, p. 58; Pratāpar. 4. 62; Rasaratn. 73; Bhāṣābhūṣaṇa 30 b. Cf. Lévi, p. 82.

67 (P. 41 a; H. 38 b).

**garvābhimānād iṣṭe 'pi bibboko 'nādarakriyā.**

'Affected Indifference (*bibboka*) is neglectful behavior, even toward one that is loved, because of haughtiness due to pride.'

Com. Ex.: *savyājaṃ tilakā°*, stanza by Dhanika.

Notes. Owing to dialectic preference for *v*, this quality is called *vivvoka* in SD.

‖ Bh. 22. 21; SD. 139; AP. 340. 5 a; Sarasv. 5. 347 (ed. B. p. 308); Hem. Kāvyān. 7, p. 312; Rasatar. 6, p. 58; Pratāpar. 4. 63; Rasaratn. 70 b; Bhāṣābhūṣaṇa 31. Cf. Lévi, p. 82.

68 (P. 41 b; H. 39 a).

**sukumārāṅgavinyāso masṛṇo lalitam bhavet.**

'Lolling (*lalita*) is a graceful pose of one of fair form.'

COM. Ex.: *sabhrūbhaṅgaṃ kara°*, stanza by Dhanika.

NOTES. ‖ Bh. 22. 22; SD. 144, AP. 340. 5 a; Sarasv. 5. 348 (ed. B. p. 308); Hem. Kāvyān. 7, p. 313; Rasatar. 6, p. 58; Pratāpar. 4. 64; Rasaratn. 75 a; Bhāṣābhūṣaṇa 28 b. Cf. Lévi, p. 82.

69 (P. 42 a; H. 39 b).

**prāptakālaṃ na yad brūyād vrīḍayā vihṛtaṃ hi tat.**

'Bashfulness (*vihṛta*) is not speaking, because of modesty, [even] when there is an opportunity.'

COM. Ex.: Amaru 136 (ed. Bombay, 1889, p. 80) = Subhāṣitāvali 1377 = Śārṅg. 3463 [tr. Lévi, p. 83].

NOTES. This is called *vikṛta* in SD., which defines: *vaktavyakāle 'py avaco vrīḍayā vikṛtam matam.*

‖ Bh. 22. 23; SD. 146; Sarasv. 5. 349 (ed. B. p. 308); Hem. Kāvyān. 7, p. 313; Rasatar. 6, p. 59; Pratāpar. 4. 67; Rasaratn. 76 a; Bhāṣābhūṣaṇa 27 b. Cf. Lévi, p. 82.

### ASSISTANTS OF THE HERO WHEN A KING

70 (P. 42 b; H. 40 a).

**mantrī svaṃ vobhayaṃ vā 'pi sakhā tasyārthacintane.**

'A minister (*mantrin*), [or the Hero] himself, or both [together] are his [i. e. the Hero's] assistants in deliberations on affairs of state.'

NOTES. This section is criticized by Viśvanātha, SD. 80, com., on the ground that it belongs rather to a treatment of the *means* of handling affairs of state than to an account of *assistants* in that task; and that, furthermore, the mere statement 'The minister is the assistant in deliberations on affairs of state' would have sufficed to show the participation of the hero.

‖ Bh. 24. 70 b, 71 a; SD. 80.

71 (P. 43 a; H. 40 b).

**mantriṇā lalitaḥ śeṣā mantrisvāyattasiddhayaḥ.**

'A Hero [of the kind known as] light-hearted has his affairs attended to by a minister; the other [kinds of Hero], by their ministers and themselves.'

NOTES. This section is criticized by Viśvanātha, SD. 80, com., on the ground that, from the mere characterization of the 'light-hearted' hero, it is clear that he leaves his affairs of state entirely to his minister. And, if that is the case, the minister is not an *assistant* in these affairs at all, since he has complete charge of them.

72 (P. 43 b; H. 41 a).

**ṛtvikpurohitau dharme tapasvibrahmavādinaḥ.**

'In his religious duties [the assistants of the Hero are] his chaplain (*ṛtvij*), his domestic priest (*purohita*), ascetics (*tapasvin*), and expounders of sacred lore (*brahmavādin*).'

NOTES. ‖ SD. 83.

73 (P. 44 a; H. 41 b).

**suhṛtkumārāṭavikā daṇḍe sāmantasainikāḥ.**

'In the matter of [inflicting] punishment [the assistants of the Hero are] his friends, princes, foresters, officers, and soldiers.'

NOTES. ‖ SD. 82.

74 (P. 44 b, 45 a; H. 42).

**antaḥpure varṣavarāḥ kirātā mūkavāmanāḥ**
**mlecchābhīraśakārādyāḥ svasvakāryopayoginaḥ.**

'In the harem [the assistants of the Hero are] eunuchs, mountaineers, mutes, dwarfs, barbarians, cowherds, the brother of a concubine (*śakāra*), and such persons—each being charged with his own particular task.'

NOTES. ‖ SD. 81.

### Grouping of Characters according to Rank

75 (P. 45 b, 46 a; H. 43 a, b).

**jyeṣṭhamadhyādhamatvena sarveṣāṃ ca trirūpatā**
**tāratamyād yathoktānāṃ guṇānāṃ cottamāditā.**

'All [these characters are divided into] three groups, higher, middling, and lower; and their relative supremacy [is determined] by their possession of the aforementioned qualities in different degrees.'

NOTES. ‖ Bh. 24. 2 b, 86; SD. 84, 85. Cf. Lévi, p. 121–122.

76 (P. 46 b; H. 43 c).

**evaṃ nāṭye vidhātavyo nāyakaḥ saparicchadaḥ.**

'In such manner are the Hero and his attendants to be represented in a drama.'

NOTES. *saparicchadaḥ* H, V, P; *saparigrahaḥ* Hall p. 38.

### The Gay Style of Procedure

77 (P. 47; H. 44 a, b).

**tadvyāpārātmikā vṛttiś caturdhā tatra kaiśikī**
**gītanṛtyavilāsādyair mṛduḥ śṛṅgāraceṣṭitaiḥ.**

'The Style of Procedure which is based on his [i. e. the Hero's] conduct is of four kinds. Of these [four Styles of Procedure] the Gay Style (*kaiśikī*) is delightful through its outward expressions of love, [such as] song, dance, coquetry, and the like.'

NOTES. On the character and legendary origin of the Styles of Procedure see Lévi, p. 87–89. The four Styles are: *kaiśikī* (2. 77), *sāttvatī* (2. 83), *ārabhaṭī* (2. 88), and *bhāratī* (3. 5).

‖ Bh. 6. 25; (18. 4, 5); 20. 45; SD. 410, 411 a–d; Rudr. Śṛṅg. 1. 19; 3. 52–54; AP. 339. 5; Sarasv. 2. 64–66 a (ed. B. 2. 34–36 a); 5. 733 (ed. B. 5. 194, p. 378); Pratāpar. 2. 15 a. Cf. Lévi, p. 89.

78 (P. 48 a; H. 44 c).

**narmatatsphūrjatatsphoṭatadgarbhaiś caturaṅgikā.**

'[The Gay Style is] of four varieties: Pleasantry (*narman*), Outburst of Affection (*narma-sphūrja*), Disclosure of Affection (*narma-sphoṭa*), and Development of Affection (*narma-garbha*).'

NOTES. °*sphūrja*° (*sphañja, sphiñja*), with reference to these readings see section 80, notes.

‖ Bh. 20. 46; SD. 411 e, f; Sarasv. 5. 746 (ed. B. p. 380).

79 (P. 48 b–50; H. 45, 46).

**vaidagdhyakrīḍitaṃ narma priyopacchandanātmakam**
**hāsyenaiva saśṛṅgārabhayena vihitaṃ tridhā**
**ātmopakṣepasambhogamānaiḥ śṛṅgāry api tridhā**
**śuddham aṅgam bhayaṃ dvedhā tredhā vāgveṣaceṣṭitaiḥ**
**sarvaṃ sahāsyam ity evaṃ narmāṣṭādaśadhoditam.**

'Pleasantry (*narman*) is clever jesting that serves to conciliate the beloved. It is of three kinds, according as it is done merely in fun, or through love, or through fear. [Pleasantry] connected with love is of three kinds also, [being caused] by an allusion to oneself, by [manifestation of a desire for] enjoyment, or by [show of] jealousy. [Pleasantry connected with] fear is twofold, either pure or subordinated [to some other sentiment]. The comic element as a whole is [furthermore] of three kinds, that of words, that of costumes, and that of action. Consequently Pleasantry is said to be eighteenfold.'

COM. Ex.: Kumārasambhava 7. 19 (Pleasantry in words); the incident of the *vidūṣaka* and Śekharaka in Nāgān. (Pleasantry in costume); in Mālav., the scene where Nipuṇikā drops a stick upon the awakening *vidūṣaka*, who takes it to be a snake (Pleasantry in action); *madhyāhnaṃ gama*° [unidentified stanza] (Pleasantry connected with love, allusion to oneself); Hāla 130 (manifestation of desire for pleasure); Māgha 11. 33 (show of jealousy); Ratn. 2, p. 46 [with variations] (Pleasantry connected with fear); *abhivyaktālīkaḥ sakala*°, stanza by Dhanika [quoted also at DR. 4. 69] (Pleasantry connected with fear subordinate to love).

NOTES. This *narman* must not be confused with the term *narman*, 'Joke,' defined at 1. 57.

‖ Bh. 20. 47, 48; SD. 412; Sarasv. 5. 747 (ed. B. p. 380). Cf. Lévi, p. 89–90.

80 (P. 51 a; H. 47 a).

**narmasphūrjaḥ sukhārambho bhayānto navasaṃgame.**

'Outburst of Affection (*narmasphūrja*) at the first meeting [of lovers] is characterized by happiness at the beginning, [but] ends in fear.'

COM. Ex.: Mālav. 4. 13 +, p. 78 [the stanza = Spr. 6234].

NOTES. *narmasphūrjaḥ*, correct reading adopted on the authority of BR. 5. 1537 (s. v.); 7. 1369 (s. v. *sphañja*); 7. 1372 (s. v. *sphiñja*: 'wohl nur fehlerhaft für *sphūrja*'); *narmasphiñjaḥ* H, V, P; *narmasphañjaḥ* Hall p. 38, p. 21 note 3 (Bh., ed. Śivadatta and Parab, 20. 48, 51, has *narmaspuñja*; Bh., ed. Hall, 20. 46, 49, *narmasphañja*; SD. 411, 413, *narmasphūrjja*; Sarasv. 5. 746, 748, *narmasphija*).

‖ Bh. 20. 49; SD. 413; Sarasv. 5. 748 (ed. B. p. 380). Cf. Lévi, p. 90.

81 (P. 51 b; H. 47 b).

**narmasphoṭas tu bhāvānāṃ sūcito 'lparaso lavaiḥ.**

'Disclosure of Affection (*narmasphoṭa*) is moderate sentiment indicated by slight expressions of the feelings.'

COM. Ex.: Mālatīm. 1. 20, p. 22.

NOTES. The word *lava*, here translated 'slight expression,' means literally 'particle.'

‖ Bh. 20. 50; SD. 414; Sarasv. 5. 749 (ed. B. p. 380). Cf. Lévi, p. 90.

82 (P. 52; H. 48).

**channanetrapratīcāro narmagarbho 'rthahetave**
**aṅgaiḥ sahāsyanirhāsyair ebhir eṣā 'tra kaiśikī.**

'Development of Affection (*narmagarbha*) is the coming up of the hidden Hero for the attainment of his purpose. — These are the comic and non-comic varieties of the Gay Style.'

Com. Ex.: Amaru 18 = Spr. 2937 [quoted also at DR. 2. 31]; as in the case of the appearance of Vatsarāja himself in place of Susaṃgatā [error! it is Manoramā] dressed up as Vatsarāja, in the play within a play in the drama Priyadarśika.

Notes. The word *pratīcāra* is not contained in the smaller Petersburg lexicon; I have taken it as an equivalent of *prati-cāra*, 'approach.'

‖ Bh. 20. 51; SD. 415; Sarasv. 5. 750 (ed. B. p. 380). Cf. Lévi, p. 90.

## The Grandiose Style of Procedure

83 (P. 53; H. 49).

**viśokā sāttvatī sattvaśauryatyāgadayārjavaiḥ**
**saṃlāpotthāpakāv asyāṃ sāṃghātyaḥ parivartakaḥ.**

'The Grandiose Style (*sāttvatī*) is free from grief [and is characterized] by [examples of] virtue, courage, self-sacrifice, compassion, and uprightness. [The four divisions] in it are Discourse (*saṃlāpa* = *saṃlāpaka*), Challenge (*utthāpaka*), Breach of Alliance (*sāṃghātya*), and Change of Action (*parivartaka*).'

Notes. °*ārjavaiḥ*, corrected in accordance with SD. 416 a; °*ājavaiḥ* H, V, P. The latter reading is probably due to a typographical blunder in Hall's text, copied without change in the later editions of the text. The word *ārjava* is far more appropriate to the passage than *java*, the last component of the compound in the printed texts. The gloss of the commentary, *harṣa*, does not explain either word.

‖ Bh. 20. 37–40; SD. 416 a–d; Rudr. Śṛṅg. 3. 63, 64; Sarasv. 2. 67 b (ed. B. 2. 37 b); 5. 734 (ed. B. 5. 195, p. 378); Pratāpar. 2. 16 b. Cf. Lévi, p. 91.

84 (P. 54 a; H. 50 a).

**saṃlāpako gabhīroktir nānābhāvarasā mithaḥ.**

'Discourse (*saṃlāpaka*) is mutual talk of a serious nature, expressing various feelings and sentiments.'

Com. Ex.: Mahāvīra. 2, p. 72–74.

Notes. °*rasā mithaḥ* H, V, P; °*rasātmakaḥ* Hall p. 38. The former reading is clearly preferable.

‖ Bh. 20. 43; SD. 418; Sarasv. 5. 753 (ed. B. p. 381). Cf. Lévi, p. 92.

85 (P. 54 b; H. 50 b).

**utthāpakas tu yatrādau yuddhāyotthāpayet param.**

'Challenge (*utthāpaka*) is [a situation] in which, at the outset, one challenges another to combat.'

COM. Ex.: Mahāvīra. 5. 49, p. 209 of the supplement.

NOTES. ‖ Bh. 20. 41; SD. 416 e; Sarasv. 5. 751 (ed. B. p. 381). Cf. Lévi, p. 91.

86 (P. 55 a; H. 51 a).

**mantrārthadaivaśaktyādeḥ sāṃghātyaḥ saṃghabhedanam.**

'Breach of Alliance (*sāṃghātya*) is a violation of alliance under the influence of advice, gain, fate, or the like.'

COM. As in the Mudrārākṣasa (under the influence of advice and of desire for gain); as in [stories based on] the Rāmāyaṇa (under the influence of fate).

NOTES. This is called *saṅghātya* and *saṅghātaka* in Bh.; *saṃhātya* in SD. In Sarasv. the term appears in the form *saṃghātyaka*.
‖ Bh. 20. 44; SD. 417; Sarasv. 5. 754 (ed. B. p. 381). Cf. Lévi, p. 91.

87 (P. 55 b; H. 51 b).

**prārabdhotthānakāryānyakaraṇāt parivartakaḥ.**

'Change of Action (*parivartaka*) [arises] from doing something else than the thing whose development is already begun.'

COM. Ex.: Mahāvīra. 2. 37 +, p. 76.

NOTES. ‖ Bh. 20. 42; SD. 419; Sarasv. 5. 752 (ed. B. p. 381). Cf. Lévi, p. 91.

## THE HORRIFIC STYLE OF PROCEDURE

88 (P. 56, 57a; H. 52).

**ebhir aṅgaiś caturdheyaṃ sāttvaty ārabhaṭī punaḥ**
**māyendrajālasaṃgrāmakrodhodbhrāntādiceṣṭitaiḥ**
**saṃkṣiptikā syāt sampheṭo vastūtthānāvapātane.**

'Because of these divisions [just mentioned] the Grandiose Style is fourfold.—The Horrific Style (*ārabhaṭī*), on the other hand, [consists of] deeds of magic, conjuration, conflict, rage, frenzy, and the like. [Its four subdivisions are] Compression (*saṃkṣiptikā*=*saṃkṣipti*), Conflict (*sampheṭa*), Production of a Matter (*vastūtthāna*=*vastūtthāpana*), and Tumultuous Disturbance (*avapātana*=*avapāta*).'

NOTES. ‖ Bh. 20. 53–55; SD. 420 a–d; Rudr. Śṛṅg. 3. 58, 59; AP. 339. 10 b, c; Sarasv. 2. 66 b (ed. B. 2. 36 b); 5. 732 (ed. B. 5. 193, p. 378); Pratāpar. 2. 15 b. Cf. Lévi, p. 92.

89 (P. 57 b, 58 a; H. 53).

**saṃkṣiptavasturacanā saṃkṣiptiḥ śilpayogataḥ**
**pūrvanetṛnivṛttyā 'nye netrantaraparigraham.**

'Compression (*saṃkṣipti*) is arranging a matter concisely by an artful device; others [take it to be] the substitution of another [secondary] hero on the withdrawal of a previous one.'

COM. Ex.: Mahāvīra. 4. 22, p. 147 [quoted also at DR. 2. 6].

NOTES. °*parigraham*, corrected in accordance with the commentary (°*parigraham anye saṃkṣiptikām manyante*); °*parigrahaḥ* H, V, P.
‖ Bh. 20. 56; SD. 422; Sarasv. 5. 743 (ed. B. p. 379). Cf. Lévi, p. 92.

90 (P. 58 b; H. 54 a).

**sampheṭas tu samāghātaḥ kruddhasaṃrabdhayor dvayoḥ.**

'Conflict (*sampheṭa*) is an encounter of two angry and excited persons.'

COM. As the encounter between Mādhava and Aghoraghaṇṭa in the Mālatīmādhava, and between Indrajit and Lakṣmaṇa in plots based on the Rāmāyaṇa.

NOTES. ‖ Bh. 20. 59; SD. 421; Sarasv. 5. 746 (ed. B. p. 380). Cf. Lévi, p. 93.

91 (P. 59 a; H. 54 b).

**māyādyutthāpitaṃ vastu vastūtthāpanam iṣyate.**

'Production of a Matter (*vastūtthāpana*) is the name

given to [a case where] a matter [is] produced by magic or the like.'

COM. Ex.: *jīyante jayi°*, stanza from the Udāttarāghava of Māyurāja [a drama apparently not extant; the lines are quoted also at SD. 420].

NOTES. || Bh. 20. 58; SD. 420 e; Sarasv. 5. 745 (ed. B. p. 380). Cf. Lévi, p. 92.

92 (P. 59 b; H. 54 c).

**avapātas tu niṣkrāmapraveśatrāsavidravaiḥ.**

'Tumultuous Disturbance (*avapāta*) [is characterized] by exits and entrances, terror and flight.'

COM. Ex.: Ratn. 2. 2, p. 29; 2. 3, p. 29 [quoted also at DR. 4. 86]; the tumult in the attack on Vindhyaketu in the first act of the Priyadarśikā.

NOTES. || Bh. 20. 57; SD. 423; Sarasv. 5. 744 (ed. B. p. 379). Cf. Lévi, p. 93.

93 (P. 60 a[1]; H. 55 a[1]).

**ebhir aṅgaiś caturdheyaṃ.**

'Because of these divisions this [Horrific Style] is fourfold.'

## OTHER STYLES OF PROCEDURE

94 (P. 60 a[2], b, 61; H. 55 a[2], b, 56).

**nārthavṛttir ataḥ parā**
**caturthī bhāratī sā 'pi vācyā nāṭakalakṣaṇe**
**kaiśikīṃ sāttvatīṃ cārthavṛttim ārabhaṭīm iti**
**paṭhantaḥ pañcamīṃ vṛttim Audbhaṭāḥ pratijānate.**

'There is no other Style of Procedure than these [three]. The fourth Style is the Eloquent Style (*bhāratī*). That, however, will be spoken of in describing the Nāṭaka. The followers of Udbhaṭa, when mentioning the Gay, the Grandiose, and the Horrific Style of Procedure [in addition to the Eloquent Style], recognize [also] a fifth Style.'

NOTES. The *bhāratī*, which differs from the other Styles in that it consists chiefly of declamation as distinguished from action, is defined at

3. 5.—On the rhetorician Udbhaṭa (fl. c. 800 A. D.) see Jacob, 'Notes on Alaṅkāra Literature,' JRAS. 1897, p. 286–287, 829–847.
|| See the parallel passages listed at 2. 77 and 3. 5. Cf. Lévi, p. 93.

### Employment of the Styles of Procedure

95 (P. 62; H. 57).

**śṛṅgāre kaiśikī vīre sāttvaty ārabhaṭī punáḥ**
**rase raudre ca bībhatse vṛttiḥ sarvatra bhāratī.**

'The Gay Style [is to be used] in [expressing] the Erotic Sentiment; the Grandiose Style in [expressing] the Heroic Sentiment; the Horrific Style, on the other hand, in [expressing] the Furious and Odious Sentiments; the Eloquent Style everywhere.'

Notes. The word *ca* in the second line connects *raudre* and *bībhatse*, a second *ca* after the latter word being omitted, as is occasionally the case (cf. for example Mānavadharmaśāstra 3. 20; 9. 322).—Mitra (SD. tr. p. 219) mistranslates SD. 410, which is identical with this section of DR.

According to Bh., each of the Styles may be employed in connection with three of the Sentiments: the Gay Style in the Comic, Erotic and Pathetic; the Grandiose Style in the Heroic, Furious, and Marvelous; the Horrific Style in the Terrible, Odious, and Furious; the Eloquent Style in the Heroic, Furious, and Marvelous. (On these Sentiments see DR. 4. 56–57, 79–87.)
|| Bh. 20. 61, 62; SD. 410 a, b.

### Local Characteristics of a Drama

96 (P. 63; H. 58).

**deśabhāṣākriyāveṣalakṣaṇāḥ syuḥ pravṛttayaḥ**
**lokād evāvagamyaitā yathaucityam prayojayet.**

'Actions are to be characterized by the language, gesture, and costume of a [special] region; [the dramatist] is to employ these suitably, taking them from common life.'

Notes. *evāvagamy*° H, P; *evāgamy*° V (merely a haplographic misprint); for the verbal prefix *ava-*, the variants *adhi-*, *upa-*, and *anu-* also occur, Hall p. 38.
|| Bh. 17. 63 b.

## Language of the Various Characters

97 (P. 64; H. 59).

**pāṭhyaṃ tu saṃskṛtaṃ nṝṇām anīcānāṃ kṛtātmanām**
**liṅginīnām mahādevyā mantrijāveśyayoḥ kva cit.**

'Sanskrit is to be spoken by men that are not of low rank, by devotees, and in some cases by female ascetics, by the chief queen, by daughters of ministers, and by courtezans.'

Notes. || Bh. 17. 31, 37, 40, 41; SD. 432 a, r, s. Cf. Lévi, p. 130.

98 (P. 65 a; H. 60 a).

**strīṇāṃ tu prākṛtam prāyaḥ śauraseny adhameṣu ca.**

'Prākrit is generally [to be the language] of women, and Śaurasenī in the case of male characters of low rank.'

Notes. *śauraseny* Hall p. 38; *sauraseny* Hall p. 38, P; *śūraseny* H, V. (In using the list of readings given by Hall on pages 38 and 39, it is necessary to bear in mind that he always records variants in their pause-form, without regard to the context.)

|| Bh. 17. 35, 36, 51 b; SD. 432 b, m, n, o. Cf. Pischel, *Grammatik der Prākrit-Sprachen*, p. 20–21; Lévi, p. 130.

99 (P. 65 b, 66; H. 60 b, 61).

**piśācātyantanīcādau paiśācam māgadhaṃ tathā**
**yaddeśaṃ nīcapātraṃ yat taddeśaṃ tasya bhāṣitam**
**kāryataś cottamādīnāṃ kāryo bhāṣāvyatikramaḥ.**

'In like manner Piśācas, very low persons, and the like are to speak Paiśācī and Māgadhī. Of whatever region an inferior character may be, of that region is his language to be. For a special purpose the language of the highest and subsequent characters may be changed.'

Notes. An interesting example of change of language is found in the second act of the Mudrārākṣasa, where Virādhagupta, in his disguise as a snake-charmer, speaks Prākrit, reverting to the usual Sanskrit in asides.

|| Bh. 17. 50 a; SD. 432 d, l, t, u. Cf. Lévi, p. 130–131.

## Prescribed Modes of Address

100 (P. 67; H. 62).

**bhagavanto varair vācyā vidvaddevarṣiliṅginaḥ
viprāmātyāgrajāś cāryā naṭīsūtrabhṛtau mithaḥ.**

'Learned men, divine sages, and ascetics are to be addressed by the best persons as "blessed one" (*bhagavant*); Brahmans, ministers, and elder brothers [are to be addressed as] "sir" (*ārya*), and the chief actress and the Stage-manager (*sūtrabhṛt*) mutually [also employ this mode of address].'

NOTES. ‖ Bh. 17. 82 b; SD. 431 j, d, f. Cf. Lévi, p. 129.

101 (P. 68; H. 63).

**rathī sūtena cāyuṣmān pūjyaiḥ śiṣyātmajānujāḥ
vatseti tātaḥ pūjyo 'pi sugṛhītābhidhas tu taiḥ.**

'A chariot-rider [is to be called] by his charioteer "long-lived one" (*āyuṣmant*); a pupil, a son, or a younger brother [is to be called] by venerable persons "child" (*vatsa*); a venerable person [is to be called] by these "father" (*tāta*) or "thou of auspicious name" (*sugṛhītābhidha*).'

COM. The term *tāta* may also be used by a venerable person in addressing a pupil, a son, or a younger brother.

NOTES. ‖ Bh. 17. 74 a, 77; SD. 431 l, m, n. Cf. Lévi, p. 129.

102 (P. 69 a; H. 64 a).

**bhāvo 'nugena sūtrī ca mārṣety etena so 'pi ca.**

'The Stage-manager (*sūtrin*) [is to be called] "respected sir" (*bhāva*) by his assistant, and the latter [is to be called] "worthy friend" (*mārṣa*) by the former.'

NOTES. For *mārṣa* SD. has *māriṣa*. See also DR. 3. 8 and the notes on that section.
‖ Bh. 17. 73; SD. 431 g, h.. Cf. Lévi, p. 380.

103 (P. 69 b, 70 a; H. 64 b, 65 a).

**devaḥ svāmī 'ti nṛpatir bhṛtyair bhaṭṭeti cādhamaiḥ**
**āmantraṇīyāḥ pativaj jyeṣṭhamadhyādhamaiḥ striyaḥ.**

'A king [is to be called] "lord" (*deva*) or "sire" (*svāmin*) by his servants, and "master" (*bhaṭṭa*) by inferior persons. Women are to be addressed by the highest, middling, and lowest persons like their husbands.'

NOTES. ‖ Bh. 17. 79; SD. 431 a, v. Cf. Lévi, p. 129.

104 (P. 70 b, 71; H. 65 b, 66).

**samā haleti preṣyā ca hañje veśyā 'jjukā tathā**
**kuṭṭiny ambety anugataiḥ pūjyā vā jaratī janaiḥ**
**vidūṣakeṇa bhavatī rājñī ceṭī 'ti śabdyate.**

'[Among the women] an equal [is to be addressed with the word] "friend!" (*halā*); a serving-maid, [with the word] "servant!" (*hañje*); a courtezan [is to be called] "mistress" (*ajjukā*). A bawd [is to be called] "madam" (*ambā*) by her followers, and an honorable old woman [is also to be called "madam"] by [all] persons. The queen, [as also] her servant (*ceṭī*), is addressed as "lady" (*bhavatī*) by the jester (*vidūṣaka*).'

NOTES. *veśyājjukā* H, V, P; *veśyārjakā* Hall p. 38. — Line 2 as above H, V, P; *kuṭṭiny anugataiḥ pūjyā ambeti yuvatī janaiḥ* (observe the hiatus!) Hall p. 38. — *rājñī* H, V, P; *rājñā* Hall p. 38. — The word *iti* in the last line has been forced from the expected position after *bhavatī* by the requirements of the meter.
‖ Bh. 17. 81 a, 85 a, 89, 90; SD. 431 w, x, k. Cf. Lévi, p. 129.

## CONCLUSION OF THE SECOND BOOK

105 (P. 72; H. 67).

**ceṣṭāguṇodāhṛtisattvabhāvān**
**aśeṣato netṛdaśāvibhinnān**
**ko vaktum īśo Bharato na yo vā**
**yo vā na devaḥ śaśikhaṇḍamauliḥ.**

'Who but Bharata or the crescent-crested god [Śiva] is able to enumerate without omission [all] the varieties of action, the qualities, the utterances, and the Involuntary States (*sattva-bhāva*) that are inseparable from (*a-vibhinna*) the ten varieties of leading character?'

COM. The idea is, the present work is merely an outline of these subjects.

NOTES. The word *netṛdaśa* I take to refer to four varieties of hero (see 2. 2) and six varieties of heroine (three mentioned in 2. 25; two in 2. 32; and the last in 2. 33). — Meter: upajāti.

## BOOK THREE

### THE NĀṬAKA AS THE TYPICAL VARIETY OF DRAMA

1 (P. 1; H. 1).

**prakṛtitvād athānyeṣām bhūyo rasaparigrahāt**
**sampūrṇalakṣaṇatvāc ca pūrvaṃ nāṭakam ucyate.**

'The Nāṭaka is spoken of first, because of its being the type of all [the varieties of drama], furthermore because of its comprising [all] the Sentiments (*rasa*), and [also] because of the fact that it fulfils the definitions [to be given].'

NOTES. Sections 1–43 of Book 3 are concerned with various aspects of the *nāṭaka*, or 'play' par excellence — the typical variety of Hindu dramatic composition and the one that best exemplifies the rules laid down for such works. The other varieties of drama are then briefly defined (in sections 44–64), chiefly by the enumeration of their points of divergence from the *nāṭaka*. (Cf., for example, the phrase *śeṣaṃ nāṭakavat*, 3. 44 d.)
For a brief definition of the *nāṭaka* see SD. 277; Pratāpar. 3. 32, 33.

### THE BEGINNING OF A PLAY

2 (P. 2; H. 2).

**pūrvaraṅgaṃ vidhāyādau sūtradhāre vinirgate**
**praviśya tadvad aparaḥ kāvyam āsthāpayen naṭaḥ.**

'When the Stage-manager (*sūtradhāra*) has gone out after disposing of the Preliminaries (*pūrvaraṅga*) at the beginning [of the play], another actor, entering in like manner, shall introduce the drama.'

COM. . . . 'entering in like manner,' that is, with Viṣṇu-like stride, etc. [cf. Bh. 5. 165 a]. From his function of introducing (*sthāpana*) and indicating what is to come, he is called Introducer (*sthāpaka*).

NOTES. The word *pūrvaraṅga* is the technical name for the ceremonies preliminary to a dramatic performance, which are described in detail at

Bh. 5. 1–175. — No mention is made of the *sthāpaka* in most of the known plays; he is found in action, however, in the Karpūramañjarī (1. 12[8]). See the edition of Konow and Lanman, Cambridge, Mass., 1901, p. 196.
‖ Bh. 5. 163, 164; SD. 283 a, b; cf. AP. 337. 8. Cf. Lévi, p. 135, 376.

3 (P. 3; H. 3).

**divyamartye sa tadrūpo miśram anyataras tayoḥ**
**sūcayed vastu bījaṃ vā mukham pātram athāpi vā.**

'[A play] dealing with gods or one dealing with mortals [he shall introduce] in that form [i. e. divine or human, respectively]; [a play whose characters are gods and mortals] commingled, [he shall introduce] as either of these. He shall allude to the Subject-matter (*vastu*), or the Germ (*bīja*), or the Opening (*mukha*), or to one of the characters (*pātra*).'

Com. Ex.: *rāmo mūrdhni nidhā°*, stanza from the Udāttarāghava of Māyurāja [a drama apparently not extant] (allusion to the subject-matter); Ratn. 1. 6, p. 4 = Spr. 3026 [quoted also at DR. 1. 39 and 3. 10] (allusion to the Germ); *āsādita°* [unidentified stanza from a drama, quoted also at DR. 3. 11 and SD. 283; tr. Lévi, p. 139] (allusion to the Opening); Śakuntalā 1. 5, p. 14 [quoted in part also at DR. 3. 12] (allusion to a character).

Notes. ‖ Bh. 5. 169, 170; SD. 283 c, d. Cf. Lévi, p. 379.

4 (P. 4; H. 4).

**raṅgam prasādya madhuraiḥ ślokaiḥ kāvyārthasūcakaiḥ**
**ṛtuṃ kaṃ cid upādāya bhāratīṃ vṛttim āśrayet.**

'After propitiating the audience with pleasing verses that hint at the subject of the composition, he shall use the Eloquent Style (*bhāratī*) in describing some season.'

Com. Ex.: Ratn. 1. 2, p. 1 [quoted also at Kāvyapradīpa 7, p. 315].

Notes. The first line of this section refers to the *nāndī*, a benediction consisting of one or more stanzas, with which a play opens. No special prescriptions regarding the *nāndī* are given in DR.; see Bh. 5. 106–111; SD. 282; Pratāpar. 3. 34. — This section is quoted at Pratāpar. 3. 35, p. 124.
‖ Bh. 5. 167; SD. 284; Pratāpar. 3. 35, p. 124. Cf. Lévi, p. 137; pt. 2, p. 27.

### The Eloquent Style

5 (P. 5; H. 5).

**bhāratī saṃskṛtaprāyo vāgvyāpāro naṭāśrayaḥ**
**bhedaiḥ prarocanāyuktair vīthīprahasanāmukhaiḥ.**

'The Eloquent Style (*bhāratī*) is a manner of speaking, chiefly in Sanskrit, employed by actors (*naṭa*) [i. e. not by actresses], which has as varieties, in addition to the Laudation (*prarocanā*), the Vīthī, the Prahasana, and the Introduction (*āmukha*).'

NOTES. AP. has the statement *strīyuktā prākṛtoktitā*, 'when used by women it is in Prākrit.'—On the Styles of Procedure see DR. 2. 77, 83, 88, 94, 95.
‖ Bh. 20. 25; SD. 285, 286 a; Rudr. Śṛṅg. 3. 69, 70; AP. 339. 6, 7; Sarasv. 2. 67 a (ed. B. 2. 37 a); 5. 731 (ed. B. 5. 192, p. 378); Pratāpar. 2. 16 a. Cf. Lévi, p. 93.

6 (P. 6 a; H. 6 a).

**unmukhīkaraṇaṃ tatra praśaṃsātaḥ prárocanā.**

'Among these [varieties] the Laudation (*prarocanā*) is a means of arousing expectancy by means of praise [of the matter in hand].'

COM. Ex.: Ratn. 1. 5, p. 3 [= Priyadarśikā 1. 3, and, with change of one word, Nāgān. 1. 3].
NOTES. ‖ Bh. 20. 27; SD. 286 b; AP. 337. 10; Sarasv. 5. 735 (ed. B. p. 378). Cf. Lévi, p. 137.

7 (P. 6 b, 7 a; H. 6 b, c).

**vīthī prahasanaṃ cāpi svaprasaṅge 'bhidhāsyate**
**vīthyaṅgāny āmukhāṅgatvād ucyante 'traiva tat punaḥ.**

'The Vīthī and the Prahasana also, will be mentioned, [each] in its proper connection; the subdivisions of the Vīthī, however (*tat punaḥ*), are mentioned at this point because they form subdivisions of the Introduction (*āmukha*).'

NOTES. For the subsidiary parts of the *vīthī* see 3. 13. — DR. seems to confuse the *vīthī* and *prahasana* as varieties of the Eloquent Style with the types of drama known by those names (cf. DR. 3. 62; 55–58). See Sarasv. 5. 737, 742 (ed. B. p. 378, 379), where these varieties are defined.
‖ Bh. 20. 35; Pratāpar. 3. 30 a. Cf. Lévi, p. 137.

### THE INTRODUCTION AND ITS VARIOUS FORMS

8 (P. 7 b, 8 a, b[1]; H. 7, 8 a[1]).

**sūtradhāro naṭīm brūte mārṣaṃ vā 'tha vidūṣakam**
**svakāryam prastutākṣepi citroktyā yat tad āmukham**
**prastāvanā vā.**

'The Introduction (*āmukha*) or Induction (*prastāvanā*), is that [variety of the Eloquent Style] in which the Stage-manager (*sūtradhāra*) addresses an actress (*naṭī*) or an assistant (*mārṣa*) or the Jester (*vidūṣaka*) on a matter of his own, in bright conversation, hinting at the matter in progress.'

NOTES. On *mārṣa* see DR. 2. 102. In its definition of the Induction SD. substitutes the term *paripārśvika*. — The assignment of a female role to an actress (*naṭī*) is substantiated by Karpūramañjarī 1. 12[3] (see the ed. of Konow and Lanman, Cambridge, Mass., 1901, p. 196).
‖ Bh. 20. 28, 29 a; SD. 287; AP. 337. 11 b–13 a; Sarasv. 5. 736 (ed. B. p. 378); Pratāpar. 3. 25, 26 a. Cf. Lévi, p. 138.

9 (P. 8 b[2], 9 a; H. 8 a[2], b).

**tatra syuḥ kathodghātaḥ pravṛttakam**
**prayogātiśayaś cātha vīthyaṅgāni trayodaśa.**

'Of this there are [three forms]: the Opening of the Story (*kathodghāta*), the Entrance of a Character (*pravṛttaka*), and the Particular Presentation (*prayogātiśaya*). The subdivisions of the Vīthī are thirteen [in number].'

NOTES. The words *vīthyaṅgāni trayodaśa* are somewhat out of place here. One would expect them to come directly before the enumeration of the subdivisions (3. 13), as in AP. 339. 7–9. — SD. mentions five forms of Introduction, the *udghātyaka* (DR. 3. 14) and the *avalagita* (DR. 3. 15) being included here as well as among the subdivisions of the *vīthī* (SD. 521). Cf. Bh. 20. 30 b.
‖ Bh. 20. 29 b, 30 a; SD. 288; AP. 337. 13 b, 14 a; 339. 7 b; Pratāpar. 3. 26.

10 (P. 9b, 10a; H. 9).

**svetivṛttasamaṃ vākyam arthaṃ vā yatra sūtriṇaḥ**
**gṛhītvā praviśet pātraṃ kathodghāto dvidhaiva saḥ.**

'The Opening of the Story (*kathodghāta*) [is that form of the Induction] in which a character enters taking up a remark of the Stage-manager or the meaning [of such a remark], which corresponds with some incident connected with himself. It is of two kinds.'

COM. Ex.: Ratn. 1. 6, p. 4 = Spr. 3026 [quoted also at DR. 1. 39 and 3. 3] (taking up of a remark); Veṇī. 1. 7, p. 10 [spoken by the stage-manager, but here erroneously assigned to Bhīma; quoted also at Kāvyapradīpa 7, p. 302] and 1. 8, p. 11 [quoted also at DR. 4. 81] (taking up of the meaning of a remark).

NOTES. Line 1, as above, H, V, P; *vākyaṃ vākyārtham atha vā prastutaṃ yatra sūtriṇaḥ* Hall p. 39. — The word *sūtrin* is used for *sūtradhāra* because of metrical requirements. — The *kathodghāta* is of two kinds, since either the very words of the *sūtradhāra* or the purport of his remarks may be taken up by the entering character.

‖ Bh. 20. 31 b, 32 a; SD. 290; AP. 337. 15 b, 16 a; Pratāpar. 3. 27. Cf. Lévi, p. 138.

11 (P. 10b; H. 10a).

**kālasāmyasamākṣiptapraveśaḥ syāt pravṛttakam.**

'The Entrance of a Character (*pravṛttaka*) is the entering of [a person] hinted at by the similarity of [the nature of] the season [described].'

COM. Ex.: *āsādita°* [unidentified stanza from a drama, quoted also at DR. 3. 3 and SD. 283; tr. Lévi, p. 139].

NOTES. This form of Induction is called *pravartaka* in SD. — On the description of a season in the Induction see 3. 4.

‖ Bh. 20. 33 b, 34 a; SD. 292; AP. 337. 14 b, 15 a; Pratāpar. 3. 28. Cf. Lévi, p. 139.

12 (P. 11; H. 10b, c).

**eṣo 'yam ity upakṣepāt sūtradhāraprayogataḥ**
**pātrapraveśo yatraiṣa prayogātiśayo mataḥ.**

'Particular Presentation (*prayogātiśaya*, lit. excess of representation) is that [form of the Induction] in which a character enters in accordance with a reference [to him] by (*prayogatas*) the Stage-manager (*sūtradhāra*) in the words "Here he is."'

Com. Ex.: Śakuntalā 1. 5 b, p. 14 [this stanza is quoted in full at DR. 3. 3].

Notes. ‖ Bh. 20. 32 b, 33 a; SD. 291; AP. 337. 16 b, 17 a; Pratāpar. 3. 29. Cf. Lévi, p. 139.

## The Subdivisions of the Vīthī

13 (P. 12, 13 a; H. 11).

**udghātyakāvalagite prapañcatrigate chalam**
**vākkelyadhibale gaṇḍam avasyanditanālike**
**asatpralāpavyāhāramṛdavāni trayodaśa.**

'The thirteen [subdivisions of the Vīthī are]: Abrupt Dialogue (*udghātyaka*), Continuance (*avalagita*), Compliment (*prapañca*), Triple Explanation (*trigata*), Deception (*chala*), Repartee (*vākkelī*), Outvying (*adhibala*), Abrupt Remark (*gaṇḍa*), Re-interpretation (*avasyandita*), Enigma (*nālikā*), Incoherent Chatter (*asatpralāpa*), Humorous Speech (*vyāhāra*), and Mildness (*mṛdava*).'

Notes. The *vīthī* itself is defined at DR. 3. 62. See the notes on 3. 7 and 3. 9.

‖ Bh. 18. 104, 105; SD. 521; AP. 339. 8, 9; Pratāpar. 3. 30 b, 31.

14 (P. 13 b, 14 a; H. 12).

**gūḍhārthapadaparyāyamālā praśnottarasya vā**
**yatrānyonyaṃ samālāpo dvedhodghātyaṃ tad ucyate.**

'Abrupt Dialogue (*udghātya*=*udghātyaka*), which is of two kinds, is a series of successive words whose meaning is hidden, or of questions and answers, where there is mutual conversation.'

Com. Ex.: Vikramorvaśī [a passage not located] (first variety); *kā ślāghyā guṇi°*, stanza [tr. Lévi, p. 112] from the Pāṇḍavānanda [a drama otherwise unknown] (second variety).

Notes. ‖ Bh. 18. 106; SD. 289; Pratāpar. 3. 32, p. 120. Cf. Lévi, p. 112.

15 (P. 14 b, 15 a; H. 13).

**yatraikatra samāveśāt kāryam anyat prasādhyate**
**prastute 'nyatra vā 'nyat syāt tac cāvalagitaṃ dvidhā.**

'Continuance (*avalagita*), which is of two kinds, is that [subdivision of the Vīthī] in which, on the one hand, a different matter is carried out because of a simultaneous occurrence, or, on the other hand, there is a different [turn] in a matter in progress (*prastuta*).'

Com. Ex.: the sending away of Sītā in the Uttararāmacarita; a passage from the Chalitarāma [an unpublished drama].

Notes. ‖ Bh. 18. 107; SD. 293; Pratāpar. 3. 32, p. 120. Cf. Lévi, p. 113.

16 (P. 15 b; H. 14 a).

**asadbhūtam mithaḥstotram prapañco hāsyakṛn mataḥ.**

'Compliment (*prapañca*) is mutual praise that is untrue and causes a laugh.'

Com. Ex.: Karpūramañjarī 1. 23, p. 24.

Notes. *asadbhūtam mithaḥstotram* Hall p. 39, P; *asadbhūtamithaḥstotram* H, V.—The example given in the commentary seems very inappropriate.

‖ Bh. 18. 110; SD. 522; Pratāpar. 3. 32, p. 120. Cf. Lévi, p. 113.

17 (P. 16; H. 14 b, c).

**śrutisāmyād anekārthayojanaṃ trigataṃ tv iha**
**naṭāditritayālāpaḥ pūrvaraṅge tad iṣyate.**

'Triple Explanation (*trigata*) is a combination of several meanings because of similarity of sound. This is declared to be a conversation of a triad of actors and the like in the Preliminaries (*pūrvaraṅga*).'

Com. Ex.: Vikramorvaśī 1. 3, p. 9 [see Lévi, pt. 2, p. 36, note on p. 177].

NOTES. SD. 523, com., quotes a definition similar to that of DR.—On the term *pūrvaraṅga* see Bh. 5; SD. 281.

‖ Bh. 18. 115 (cf. also 5. 135-136); SD. 523; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 114.

18 (P. 17a; H. 15a).

**priyābhair apriyair vākyair vilobhya chalanāc chalam.**

'Deception (*chala*) [arises] from deceit that misleads by means of unfriendly words that seem friendly.'

COM. Ex.: Veṇī. 5. 26, p. 148 [lines b and c are transposed].

NOTES. *chalanāc* Hall p. 39 (Hall prints *chalanāt*, in disregard of saṃdhi), P; *chalanā* H, V.

‖ Bh. 18. 113 a; SD. 524, 525 a, b; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 114.

19 (P. 17b; H. 15b).

**vinivṛttyā 'sya vākkelī dvis triḥ pratyuktito 'pi vā.**

'Repartee (*vākkelī*) [arises] from stopping short in it [i. e. in a speech] or from replying two or three times.'

COM. Ex.: Uttararāma. 3. 26, p. 80 (stopping short); Ratn. 1, p. 10 (remark and reply).

NOTES. The name *vākkelī*, lit. 'speech-play,' is appropriate only to the second of the two varieties mentioned; I selected the English rendering 'Repartee' with this in mind.

‖ Bh. 18. 111 b; SD. 525 c and com. (SD. tr. 525, 526); Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 114.

20 (P. 18a; H. 16a).

**anyonyavākyādhikyoktiḥ spardhayā 'dhibalam bhavet.**

'Outvying (*adhibala*) is a dialogue [of two persons] in emulation, each of which outdoes the other in his remarks.'

COM. Ex.: Veṇī. 5. 27 +, p. 149-152 [quoted in part also at DR. 1. 92 and 1. 94].

NOTES. Literal translation: 'Outvying is a mutual-speech-preponderance-dialogue in emulation.'—This *adhibala* is carefully to be distinguished from the element of the Development defined in 1. 76.

‖ Bh. 18. 112; SD. 526; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 115.

21 (P. 18b; H. 16b).

**gaṇḍaḥ prastutasambandhibhinnārthaṃ sahasoditam.**

'Abrupt Remark (*gaṇḍa*) is a separate matter, suddenly mentioned, that has some connection with the matter in progress (*prastuta*).'

COM. Ex.: Uttararāma. 1. 38+, p. 36.

NOTES. ‖ Bh. 18. 116; SD. 527; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 115.

22 (P. 19a; H. 17a).

**rasoktasyānyathā vyākhyā yatrāvasyanditaṃ hi tat.**

'Re-interpretation (*avasyandita*) is that [subdivision of the Vīthī] in which there is an explanation in another way of words uttered because of sentiment.'

COM. Ex.: a passage [tr. Lévi, p. 115] from the Chalitarāma [an unpublished drama].

NOTES. ‖ Bh. 18. 108; SD. 528; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 115.

23 (P. 19b; H. 17b).

**sopahāsā nigūḍhārthā nālikaiva prahelikā.**

'Enigma (*nālikā*) is an enigmatical remark that is humorous and whose meaning is hidden.'

COM. Ex.: Mudrārākṣasa 1, p. 74–75 (ed. Kale, p. 27–28).

NOTES. ‖ Bh. 18. 111 a; SD. 529; Pratāpar. 3. 32, p. 121. Cf. Lévi, p. 116.

24 (P. 20a; H. 18a).

**asambaddhakathāprāyo 'satpralāpo yathottaraḥ.**

'Incoherent Chatter (*asatpralāpa*), [here mentioned] in due order, consists of (*prāya*) incoherent talk.'

COM. This is not the rhetorical fault called *asaṃgati*, which consists in lack of coherence, but the incoherent talk of persons that are just awaking, drunk, insane, or childish. Ex.: Śārṅg. 105; Vikramorvaśī 4. 33, p. 102 = Spr. 7357; *bhuktā hi mayā gir°* [unidentified stanza].

NOTES. *yathottaraḥ* H, V, P; *yathottaram* Hall p. 39.—After defining *asatpralāpa* as an irrelevant speech or reply, SD. adds that it may also

be salutary advice given to a foolish person who does not accept it.
‖ Bh. 18. 109; SD. 530; Pratāpar. 3. 32, p. 121–122. Cf. Lévi, p. 116.

25 (P. 20 b; H. 18 b).

**anyārtham eva vyāhāro hāsyalobhakaraṃ vacaḥ.**

'Humorous Speech (*vyāhāra*) is a remark made for the sake of some one else and causing laughter and desire.'

COM. Ex.: Mālav. 2, p. 29–31 [departs widely from the published text].
NOTES. ‖ Bh. 18. 113 b; SD. 531; Pratāpar. 3. 32, p. 122. Cf. Lévi, p. 116.

26 (P. 21 a; H. 18 c).

**doṣā guṇā guṇā doṣā yatra syur mṛdavaṃ hi tat.**

'Mildness (*mṛdava*) is that [subdivision of the Vīthī] in which faults are [considered as] merits and merits [as] faults.'

COM. Ex.: Śakuntalā 2. 5, p. 64 (a fault, hunting, considered as a merit); *satatam anirvṛta°* [unidentified stanza] (a merit, sovereignty, considered as a fault); Spr. 6783 (both together).
NOTES. ‖ Bh. 18. 114; SD. 532; Pratāpar. 3. 32, p. 122. Cf. Lévi, p. 117.

## USE OF THESE INTRODUCTORY ELEMENTS

27 (P. 21 b, 22 a; H. 19).

**eṣām anyatamenārtham pātraṃ cākṣipya sūtrabhṛt**
**prastāvanānte nirgacchet tato vastu prapañcayet.**

'The stage-manager, after hinting at the theme and a character with any one of these [elements just enumerated], shall go out at the end of the Induction (*prastāvanā*) and then begin the detailed presentation (*prapañcayet*) of the Subject-matter.'

NOTES. The word *sūtrabhṛt*, like *sūtrin* in 3. 10, is used for *sūtradhāra* because of metrical requirements.
‖ SD. 295.

### Selection of the Principal Subject

28 (P. 22 b–24 a; H. 20, 21).

abhigamyaguṇair yukto dhīrodāttaḥ pratāpavān
kīrtikāmo mahotsāhas trayyās trātā mahīpatiḥ
prakhyātavaṃśo rājarṣir divyo vā yatra nāyakaḥ
tatprakhyātaṃ vidhātavyaṃ vṛttam atrādhikārikam.

'[In a play] in which the Hero is endowed with attractive qualities, [of the type known as] self-controlled and exalted (*dhīrodātta*), glorious, eager for fame, of great energy, a preserver of the three Vedas (*trayī*), a ruler of the world, of renowned lineage, a royal seer or a god—in that the incident for which he is renowned is to be made the Principal Subject (*ādhikārika*).'

Com. A hero with all these qualities, such as is exemplified in the Rāmāyaṇa and Mahābhārata.

Notes. *abhigamya°* H, V, P; *abhigāmi°* and *adhigamya°* Hall p. 39. — The 'self-controlled and exalted' hero is defined at 2. 5; the *ādhikārika*, at 1. 19. — Cf. Lévi, p. 31.

### Adaptation of the Story

29 (P. 24 b, 25 a; H. 22).

yat tatrānucitaṃ kiṃ cin nāyakasya rasasya vā
viruddhaṃ tat parityājyam anyathā vā prakalpayet.

'Whatever in it [i. e. in the original story] is at all unsuited to the hero or inconsistent with the Sentiment is to be omitted or arranged in some other way.'

Com. As, for example, the treacherous killing of Vāli was omitted by Māyurāja in the Udāttarāghava; as this same incident was altered [by Bhavabhūti] in the Mahāvīracarita, where Vāli is represented as coming, because of his friendship with Rāvaṇa, in order to kill Rāma [who thereupon slays him in self-defence, not treacherously].

Notes. || SD. 304 (cf. 409); Sarasv. 5. 730 (ed. B. p. 377). Cf. Lévi, p. 31.

### Arrangement of the Dramatic Structure

30 (P. 25 b, 26 a; H. 23).

**ādyantam evaṃ niścitya pañcadhā tad vibhajya ca**
**khaṇḍaśaḥ saṃdhisaṃjñāṃś ca vibhāgān api khaṇḍayet.**

'After determining upon the beginning and end [of the play] in this manner and after dividing it into five parts, [the author] should furthermore (*ca* + *api*) break up into small sections the divisions called Junctures (*saṃdhi*).'

Notes. The subject-matter, which contains the five Elements of the Action (1. 27) corresponding to the five Stages (1. 28), is first divided into five Junctures (1. 34–36) and these again into their various subdivisions (1. 37–111). — Cf. Lévi, p. 32.

31 (P. 26 b, 27; H. 24).

**catuḥṣaṣṭis tu tāni syur aṅgānīty aparaṃ tathā**
**patākāvṛttam apy ūnam ekādyair anusaṃdhibhiḥ**
**aṅgāny atra yathālābham asaṃdhiṃ prakarīṃ nyaset.**

'These subdivisions should be sixty-four [in number]. — In like manner, moreover, [one should divide] the incidents of the Episode (*patākā*), [which should have] one or more Sub-junctures (*anusaṃdhi*) less [than the principal subject]. In this [i. e. in the Episode] the [number of] subdivisions [may be] as it turns out. One should insert the Episodical Incident (*prakarī*) without any Juncture.'

Com. . . . The Episodical Incident is to be employed without a complete Juncture.

Notes. ‖ Bh. 19. 27 b, 28 a. Cf. Lévi, p. 57.

### Appropriate Arrangement of the Beginning

32 (P. 28 a; H. 25 a).

**ādau viṣkambhakaṃ kuryād aṅkaṃ vā kāryayuktitaḥ.**

'At the beginning [of the play] one should put an Explanatory Scene or an Act, according to the appropriateness of the action.'

33 (P. 28 b, 29 a; H. 25 b, c).

**apekṣitam parityajya nīrasaṃ vastuvistaram**
**yadā saṃdarśayec cheṣaṃ kuryād viṣkambhakaṃ tadā.**

'When, after omitting an extensive part of the subject-matter, that is required, but is without Sentiment, one wishes to present the rest, then one should put an Explanatory Scene (*viṣkambhaka*) [at the beginning].'

NOTES. The *viṣkambhaka*, one of the five varieties of Intermediate Scene, is defined at 1. 116, 117.
‖ SD. 314.

34 (P. 29 b, 30 a; H. 26).

**yadā tu sarasaṃ vastu mūlād eva pravartate**
**ādāv eva tadā 'ṅkaḥ syād āmukhākṣepasaṃśrayaḥ.**

'When, on the other hand, the subject-matter proceeds with Sentiment right from the start, then there should be at the beginning an Act following up the hints [given]. in the Introduction.'

NOTES. On the Introduction (Induction) and references in it to the subject of the play, see 3. 8.
‖ SD. 315.

CHARACTERISTICS OF AN ACT

35 (P. 30 b, 31 a; H. 27).

**pratyakṣanetṛcarito binduvyāptipuraskṛtaḥ**
**aṅko nānāprakārārthasaṃvidhānarasāśrayaḥ.**

'An Act visibly represents the doings of the Hero, is attended with inherence of the Expansion, and is based on purposes, contrivances, and Sentiments of various kinds.'

NOTES. Further details concerning the arrangement of an Act are given at DR. 3. 41, 42.
‖ Bh. 18. 14, 15; SD. 278 a, c, e; Pratāpar. 3. 24. Cf. Lévi, p. 58.

and with three or four characters—these making their exit at its end.'

NOTES. °*caritaikārtham* H, V, P; °*caritaiḥ kāryam* Hall p. 39.—Certain features of the Act are mentioned also in 3. 35.
‖ Bh. 18. 22 a, 24 a; SD. 278 g, h, p. Cf. Lévi, p. 58.

42 (P. 37 b, 38 a; H. 34 a, b).

**patākāsthānakāny atra bindur ante ca bījavat**
**evam aṅkāḥ prakartavyāḥ praveśādipuraskṛtāḥ.**

'In it [there should be] the Episode-indications and, at the end, the Expansion, just like the Germ [at the beginning (?)]. In this way the Acts are to be prepared, prefaced by Introductory Scenes and the like.'

NOTES. The technical terms *patākāsthānaka, bīja,* and *bindu* are defined at 1. 22, 25, 26.

### THE NUMBER OF ACTS IN THE NĀṬAKA

43 (P. 38 b; H. 34 c).

**pañcāṅkam etad avaraṃ daśāṅkaṃ nāṭakam param.**

'When it has five Acts, this [kind of drama] is a lesser Nāṭaka; when it has ten Acts, a greater.'

NOTES. That is, a regular *nāṭaka* has five acts; one with ten acts, such as Rājaśekhara's Bālarāmāyaṇa, is called a *mahānāṭaka.*
‖ Bh. 18. 50; SD. 510. Cf. Lévi, p. 140.

### DESCRIPTION OF THE PRAKARAṆA

44 (P. 39, 40; H. 35, 36).

**atha prakaraṇe vṛttam utpādyaṃ lokasaṃśrayam**
**amātyavipravaṇijām ekaṃ kuryāc ca nāyakam**
**dhīrapraśāntaṃ sāpāyaṃ dharmakāmārthatatparam**
**śeṣaṃ nāṭakavat saṃdhipraveśakarasādikam.**

'Now in a Prakaraṇa the action should be invented and should take place on the earth, and one should make the Hero

a minister, a Brahman, or a merchant, [of the type known as] self-controlled and calm (*dhīrapraśānta* = *dhīraśānta*), undergoing misfortune, and with virtue, pleasure, and wealth as his chief objects. The remaining [features] — Junctures, Introductory Scenes, Sentiments, and the like — are as in the Nāṭaka.

NOTES. *sāpāyaṃ* H, V, P; *sopāyaṃ* Hall p. 39. — The three aims in life — virtue, pleasure, and wealth — are referred to, under the designation *trivarga*, in 1. 24.

‖ Bh. 18. 41–49; SD. 511; Pratāpar. 3. 4 (p. 103), 35. Cf. Lévi, p. 141.

45 (P. 41, 42; H. 37, 38).

**nāyikā tu dvidhā netuḥ kulastrī gaṇikā tathā**
**kva cid ekaiva kulajā veśyā kvāpi dvayaṃ kva cit**
**kulajā 'bhyantarā bāhyā veśyā nātikramo 'nayoḥ**
**ābhiḥ prakaraṇaṃ tredhā saṃkīrṇaṃ dhūrtasaṃkulam.**

'[In a Prakaraṇa] the Heroine [may be] of two kinds: the high-born wife of the hero or a courtezan. In some plays [there should be] only the high-born woman; in some plays, the courtezan; in some plays, both. The high-born woman should be indoors, the courtezan without; and the two should never meet. Because of these [varieties of heroine] the Prakaraṇa is of three kinds [i. e. *śuddha*, with the wife as Heroine; *vikṛta*, with the courtezan; *saṃkīrṇa*, with both]. The mixed variety (*saṃkīrṇa*) abounds in rogues.

COM. [The commentary quotes:] Kāmasūtra 3, p. 41. The heroine is a courtezan, for example, in the Taraṅgadatta [a drama apparently not extant]; a high-born woman in the Puṣpadūṣitaka [a drama apparently not extant, mentioned as Puṣpabhūṣita in SD. 512, com.]; of both kinds in the Mṛcchakaṭika.

NOTES. ‖ SD. 512. Cf. Lévi, p. 141.

## DESCRIPTION OF THE NĀṬIKĀ

46 (P. 43 a; H. 39 a).

**lakṣyate nāṭikā 'py atra saṃkīrṇānyanivṛttaye.**

'At this point the Nāṭikā, also, is defined for the purpose

of disposing of the other [kinds of drama] that are commingled [in it].'

COM. By a false interpretation of Bh. 18. 54, a kind of drama called *prakaraṇikā* has been predicated as a lesser form of the *prakaraṇa*, on the analogy of the *nāṭikā* as a lesser form of the *nāṭaka*. The *prakaraṇikā*, however, is identical with the *prakaraṇa* and has no separate existence. [But see SD. 554, where it is defined as a separate form. Cf. Lévi, p. 146–147.]

NOTES. Strictly speaking, description of the *nāṭikā* does not come within the scope of this work, which is limited by its title to the ten principal forms of drama (see also 1. 11). The *nāṭikā* deserves notice, however, because of its frequent occurrence; our author therefore introduces some account of it on the ground that it combines certain features of the *nāṭaka* and the *prakaraṇa*.

47 (P. 43 b, 44 a; H. 39 b, c).

**tatra vastu prakaraṇān nāṭakān nāyako nṛpaḥ**
**prakhyāto dhīralalitaḥ śṛṅgāro 'ṅgī salakṣaṇaḥ.**

'In that [i. e. in the Nāṭikā] the subject [is taken] from the Prakaraṇa, and the Hero, who is a renowned king and is [of the type known as] self-controlled and light-hearted (*dhīralalita*), from the Nāṭaka; the principal Sentiment (*aṅgin*, sc. *rasa*) is the Erotic, with its [various] characteristics.'

NOTES. ‖ Bh. 18. 54–56 a; SD. 539 a, b. Cf. Lévi, p. 146.

48 (P. 44 b, 45 a; H. 40).

**strīprāyacaturaṅkādibhedakaṃ yadi ceṣyate**
**ekadvitryaṅkapātrādibhedenānantarūpatā.**

'Even if there is a definition to the effect that it contains an abundance of women, has four acts, and so forth, [yet] there is an endless variety of forms [of the Nāṭikā] because it may be subdivided according to its having one, two, or three acts, [various combinations of] characters, and the like.'

NOTES. The words *strīprāyacaturaṅka* are evidently an allusion to Bh. 18. 55 a, and this section modifies to a certain extent the definition given there.

‖ Bh. 18. 55 a; SD. 539 a. Cf. Lévi, p. 146.

49 (P. 45 b, 46 a; H. 41).

**devī tatra bhavej jyeṣṭhā pragalbhā nṛpavaṃśajā**
**gambhīrā māninī kṛcchrāt tadvaśān netṛsaṃgamaḥ.**

'In it the oldest wife should be a queen, [of the type known as] experienced, of royal lineage, serious, disdainful on account of her troubles; the union of the Hero [with the Heroine is brought about] because of her consent.'

NOTES. *netṛsaṃgamaḥ* H, V, P; *netṛsaṃgame* Hall p. 39. — The term *pragalbhā*, 'experienced,' is defined at 2. 29.
|| SD. 539 f, g. Cf. Lévi, p. 146.

50 (P. 46 b; H. 42 a).

**nāyikā tādṛśī mugdhā divyā cātimanoharā.**

'The Heroine is of the same kind [i. e. also of royal lineage], [of the type known as] inexperienced, and is charming and exceedingly fascinating.'

NOTES. *nāyikā* H, V, P; *prāpyā 'nyā* Hall p. 39. — The term *mugdhā*, 'inexperienced,' is defined at 2. 26.
|| SD. 539 d. Cf. Lévi, p. 146.

51 (P. 47, 48 a; H. 42 b, 43 a, b).

**antaḥpurādisambandhād āsannā śrutidarśanaiḥ**
**anurāgo navāvastho netus tasyāṃ yathottaram**
**netā tatra pravarteta devītrāsena śaṅkitaḥ.**

'[The Heroine] is near [the Hero] because of her connection with the harem and the like; through her hearing and seeing him, newly-awakened passion for the Hero arises in her in its regular stages; the Hero in it [i. e. in the Nāṭikā] is apprehensive through fear of the queen.'

NOTES. || SD. 539 c, d, e. Cf. Lévi, p. 146.

52 (P. 48 b; H. 43 c).

**kaiśikyaṅgaiś caturbhiś ca yuktāṅkair iva nāṭikā.**

'The Nāṭikā contains the four subdivisions of the Gay Style (*kaiśikī*), as if joined [respectively] to the [four] acts.'

NOTES. The Gay Style and the four subdivisions here referred to are described at 2. 77–82.

‖ SD. 539 h. Cf. Lévi, p. 146.

### DESCRIPTION OF THE BHĀṆA

53 (P. 49–51; H. 44–46).

> **bhāṇas tu dhūrtacaritaṃ svānubhūtaṃ pareṇa vā**
> **yatropavarṇayed eko nipuṇaḥ paṇḍito viṭaḥ**
> **sambodhanoktipratyuktī kuryād ākāśabhāṣitaiḥ**
> **sūcayed vīraśṛṅgārau śauryasaubhāgyasaṃstavaiḥ**
> **bhūyasā bhāratī vṛttir ekāṅkaṃ vastu kalpitam**
> **mukhanirvahaṇe sāṅge lāsyāṅgāni daśāpi ca.**

'The Bhāṇa (Monologue) [is a kind of drama] in which a single clever and shrewd parasite describes roguish exploits engaged in by himself or by some one else. He is to make remarks conveying information, as well as replies [to imaginary remarks], by means of Conversations with Imaginary Persons (*ākāśabhāṣita*); and he should indicate the Heroic and Erotic Sentiments by means of descriptions of prowess and of beauty. Generally the Eloquent Style [is employed]; the subject, which is invented [by the author], is treated in a single Act. [The Bhāṇa has two Junctures], the Opening (*mukha*) and the Conclusion (*nirvahaṇa*), with their subdivisions, and also the ten subdivisions of the Gentle Dance (*lāsya*).'

NOTES. The term *ākāśabhāṣita*, 'Conversation with Imaginary Persons,' is defined at 1. 128; the Eloquent Style (*bhāratī*) at 3. 5.—One would rather expect *svānubhūta* to have the meaning 'experienced by himself'; in my translation I follow Dhanika, who glosses the word by *svakṛta*.

‖ Bh. 18. 99–101; 19. 45 b, 46 a; SD. 513; Pratāpar. 3. 4 (p. 103), 36, 37. Cf. Lévi, p. 141.

### The Forms of Gentle Dance

54 (P. 52, 53; H. 47, 48).

**geyam padaṃ sthitam pāṭhyam āsīnam puṣpagaṇḍikā**
**pracchedakas trigūḍhaṃ ca saindhavākhyaṃ dvigūḍhakam**
**uttamottamakaṃ caiva uktapratyuktam eva ca**
**lāsye daśavidhaṃ hy etad aṅganirdeśakalpanam.**

'The tenfold enumeration of the subdivisions in the Gentle Dance (*lāsya*) is: the Geyapada (Song), the Sthitapāṭhya (Recitation by one standing), the Āsīnapāṭhya (Recitation by one seated), the Puṣpagaṇḍikā, the Pracchedaka, the Trigūḍha, the one called Saindhava, the Dvigūḍha, the Uttamottamaka, and the Uktapratyukta (Amoebean Song).'

Notes. *caiva ukta°* H, V, P; *cānyadukta°* Hall p. 39. — This enumeration is taken verbatim from Bh. It is there followed by a definition of each of the terms (18. 120–129), which should be consulted. See also SD. 505–509. The DR. makes no further reference to these terms.
|| Bh. 18. 117–119; SD. 504. Cf. Lévi, p. 119–120.

### Description of the Prahasana

55 (P. 54 a; H. 49 a).

**tadvat prahasanaṃ tredhā śuddhavaikṛtasaṃkaraiḥ.**

'Similar is the Prahasana (Farce), which is of three kinds: regular, modified, and mixed.'

Notes. || Bh. 18. 93 b; 19. 45 b, 46 a; SD. 533; Pratāpar. 3. 38. Cf. Lévi, p. 142.

56 (P. 54 b, 55 a; H. 49 b, c).

**pākhaṇḍivipraprabhṛticeṭaceṭīviṭākulam**
**ceṣṭitaṃ veṣabhāṣābhiḥ śuddhaṃ hāsyavaconvitam.**

'The regular [Prahasana] (*śuddha*) contains heretics, Brahmans, and other such characters; servants, serving-maids, and parasites. [It is] performed with [appropriate] costume and language, and is full of (*anvita*) comic speeches.'

NOTES. *veṣabhāṣābhiḥ* H, V, P; *veṣabhāṣādi* and *deśabhāṣādi* Hall p. 39. — On *pākhaṇḍa* for *pāṣaṇḍa* (North Indian *kh* for *ṣ*) see Wackernagel, *Altindische Grammatik*, 1. 136, § 118.

‖ Bh. 18. 94 b–96 a; SD. 535; Pratāpar. 3. 4 (p. 103), 39; cf. AP. 339. 10 a. Cf. Lévi, p. 142.

57 (P. 55 b, 56 a; H. 50 a, b).

**kāmukādivacoveṣaiḥ ṣaṇḍhakañcukitāpasaiḥ**
**vikṛtaṃ saṃkarād vīthyā saṃkīrṇaṃ dhūrtasaṃkulam.**

'The modified [Prahasana] (*vikṛta*) contains eunuchs, chamberlains, and ascetics [represented] with the speech and dress of lovers and the like; the mixed [Prahasana] (*saṃkīrṇa*), [so called] because of its admixture of [features of] the Vīthī, is filled with rogues.'

NOTES. ‖ Bh. 18. 96 b–98; SD. 536–538; Pratāpar. 3. 40, 41. Cf. Lévi, p. 142.

58 (P. 56 b; H. 50 c).

**rasas tu bhūyasā kāryaḥ ṣaḍvidho hāsya eva tu.**

'The sixfold Comic Sentiment (*hāsya*) is generally to be employed [in it].'

NOTES. ‖ SD. 534; Pratāpar. 3. 4 (p. 103), 38 b. Cf. Lévi, p. 142.

## DESCRIPTION OF THE ḌIMA

59 (P. 57–60 a; H. 51–53).

**ḍime vastu prasiddhaṃ syād vṛttayaḥ kaiśikīṃ vinā**
**netāro devagandharvayakṣarakṣomahoragāḥ**
**bhūtapretapiśācādyāḥ ṣoḍaśātyantam uddhatāḥ**
**rasair ahāsyaśṛṅgāraiḥ ṣaḍbhir dīptaiḥ samanvitaḥ**
**māyendrajālasaṃgrāmakrodhodbhrāntādiceṣṭitaiḥ**
**candrasūryoparāgaiś ca nyāyye raudrarase 'ṅgini**
**caturaṅkaś catuḥsaṃdhir nirvimarśo ḍimaḥ smṛtaḥ.**

'In the Ḍima the subject must be well-known; all the Styles [may be employed in it] except the Gay Style; its Heroes, sixteen [in number], [should be] gods, Gandharvas, Yakṣas, Rak-

ṣasas, Mahoragas, Bhūtas, Pretas, Piśācas, and the like, all [of the type known as] vehement. It contains the six excited Sentiments, omitting the Comic and the Erotic, the customary principal Sentiment being the Furious, [called forth] by deeds of magic, sorcery, combat, wrath, excitement, and the like, and by eclipses of the sun and moon. The Ḍima is declared to have four acts and four Junctures, there being no Pause [Juncture].'

COM. This kind of play is called *ḍima* because it involves the procedure of injuring on the part of the hero — *ḍima* being equivalent to *saṃghāta*, 'injuring.' . . . In other respects [than those mentioned] it is like the *nāṭaka*. The sage Bharata himself refers to the Burning of Tripura as a suitable subject for a *ḍima*, in the words *idam tripura°* [unidentified line] and *tatas tripura°* [= Bh. 4. 10 b].

NOTES. || Bh. 18. 78–82; 19. 43 b, 44 a; SD. 517; Pratāpar. 3. 4 (p. 103), 42–44. Cf. Lévi, p. 142.

## DESCRIPTION OF THE VYĀYOGA

60 (P. 60 b–62 a; H. 54, 55).

**khyātetivṛtto vyāyogaḥ khyātoddhatanarāśrayaḥ**
**hīno garbhavimarśābhyāṃ dīptāḥ syur ḍimavad rasāḥ**
**astrīnimittasaṃgrāmo jāmadagnyajaye yathā**
**ekāhācaritaikāṅko vyāyogo bahubhir naraiḥ.**

'The Vyāyoga (Military Spectacle) has a well-known subject, and has [as principal characters] men that are well-known and [of the type known as] vehement; it lacks the Development and the Pause [as Junctures]; the Sentiments [in it] are the excited ones, as in the Ḍima. [It should represent] a combat not occasioned by a woman, as in the case of the Victory of Paraśurāma [Jāmadagnya]. The Vyāyoga consists of one act, [presenting] the doings of a single day, and contains many male characters.'

COM. This kind of drama is called *vyāyoga* because many men disagree with one another (*vyāyujyante*) in it. . . .

NOTES. || Bh. 18. 83–85; 19. 44 b, 45 a; SD. 514; Pratāpar. 3. 4 (p. 103), 45. Cf. Lévi, p. 143.

## Description of the Samavakāra

61 (P. 62 b–68 a; H. 56–61).

**kāryaṃ samavakāre 'pi āmukhaṃ nāṭakādivat**
**khyātaṃ devāsuraṃ vastu nirvimarśās tu saṃdhayaḥ**
**vṛttayo mandakaiśikyo netāro devadānavāḥ**
**dvādaśodāttavikhyātāḥ phalaṃ teṣām pṛthak pṛthak**
**bahuvīrarasāḥ sarve yadvad ambhodhimanthane**
**aṅkais tribhis trikapaṭas triśṛṅgāras trividravaḥ**
**dvisaṃdhir aṅkaḥ prathamaḥ kāryo dvādaśanālikaḥ**
**caturdvinālikāv antyau nālikā ghaṭikādvayam**
**vastusvabhāvadaivārikṛtāḥ syuḥ kapaṭās trayaḥ**
**nagaroparodhayuddhe vātāgnyādikavidravāḥ**
**dharmārthakāmaiḥ śṛṅgāro nātra binduraveśakau**
**vīthyaṅgāni yathālābhaṃ kuryāt prahasane yathā.**

'In the Samavakāra there is to be an Introduction, as in the Nāṭaka and the other [varieties of drama]. The subject [is to be] well-known and connected with gods or demons; [it should have all] the Junctures except the Pause, and [all] the Styles, with but little of the Gay Style. Its Heroes [are to be] gods and demons, twelve [in number], [of the type known as] exalted, and far-famed, each [striving for and attaining] a separate object. [It contains] all the Sentiments, with much of the Heroic, as in [the story of] the Churning of the Ocean. In its three Acts [it presents] the three kinds of deception, the three kinds of love, and the three kinds of excitement. The first Act, with two Junctures, should have [a duration of] twelve nālikās; the last two [should have a duration] of four and two nālikās [respectively], a nālikā consisting of two ghaṭikās. The three kinds of deception should be those caused by the nature of the subject, by supernatural action, and by enemies; the [three] kinds of excitement [should be those resulting] from the besieging of a city, from a battle, and from violent winds, fires, and the like; the [three kinds of] love [should be] that according to virtue, that actuated by love of gain, and that actuated by

passion. [The Samavakāra has] no Expansion and no Introductory Scene. One may employ the subdivisions of the Vīthī [in it] according to one's requirements, as in the Prahasana.'

COM. This kind of drama is called *samavakāra* because various themes are scattered about (*samavakīryante*) in it. . . . Its heroes are twelve in number — gods, demons, and the like. The ends attained by these are to be separate and distinct, as, for example, the obtaining of Lakṣmī and the like by Vāsudeva and the others in the Churning of the Ocean (*Samudramanthana*) [cf. SD. 516, com.] . . .

NOTES. °*nālikaḥ*, °*nālikāv*, *nālikā* H, V, P; °*nāḍikaḥ*, °*nāḍikāv*, *nāḍikā* Hall p. 39. — Lévi (p. 143) assigns to the third act a duration of one nālikā; this is apparently an error, unless the information was drawn from another source. The SD. text gives the second act a duration of three nālikās, a variation evidently to be attributed to a corruption of the text from *catasṛbhir* to *ca tisṛbhir*, as explained by Mitra, SD. tr. p. 249, note 1.

|| Bh. 18. 57-70; 19. 43 b, 44 a; SD. 515, 516; Pratāpar. 3. 4 (p. 103), 46-49. Cf. Lévi, p. 143-144.

## DESCRIPTION OF THE VĪTHĪ

62 (P. 68 b-70 a; H. 62, 63).

**vīthī tu kaiśikīvṛttau saṃdhyaṅgāṅkais tu bhāṇavat**
**rasaḥ sūcyas tu śṛṅgāraḥ spṛśed api rasāntaram**
**yuktā prastāvanākhyātair aṅgair udghātyakādibhiḥ**
**evaṃ vīthī vidhātavyā dvyekapātraprayojitā.**

'The Vīthī [is written] in the Gay Style and resembles the Bhāṇa in its Junctures, subdivisions, and Acts. The Erotic Sentiment is to be indicated, but one should touch on another Sentiment as well. [The Vīthī] contains [the parts] named Induction and so forth, and the subdivisions, beginning with the Abrupt Dialogue (*udghātyaka*). In this way the Vīthī is to be arranged, with the employment of one character or of two.'

COM. [This kind of drama receives its name because it is] like a *vīthī* — this word meaning either 'road' or 'series of subdivisions.' . . .

NOTES. The Induction is defined at 3. 8. The word *aṅga* in the compound *saṃdhyaṅgāṅkais* refers to the subdivisions of the Junctures (see DR. 1. 37-111); the word *aṅga* in the third line of the text refers to the subdivisions of the Vīthī defined at 3. 13-26.

‖ Bh. 18. 102–103; 19. 45 b, 46 a; SD. 520; Pratāpar. 3. 4 (p. 103), 50. Cf. Lévi, p. 144.

## Description of the Utsṛṣṭikāṅka

63 (P. 70 b–72 a; H. 64, 65).

utsṛṣṭikāṅke prakhyātaṃ vṛttam buddhyā prapañcayet
rasas tu karuṇaḥ sthāyī netāraḥ prākṛtā narāḥ
bhāṇavat saṃdhivṛttyaṅgair yuktaḥ strīparidevitaiḥ
vācā yuddhaṃ vidhātavyaṃ tathā jayaparājayau.

'In the Utsṛṣṭikāṅka one should develop a well-known subject by means of the imagination. The Pathetic should be the permanent Sentiment, and the Heroes should be ordinary men. Its Junctures, Styles, and subdivisions are like those of the Bhāṇa, and it contains lamentations of women. A battle is to be presented by means of a [descriptive] speech, and likewise [ultimate] victory or defeat.'

Com. This is called *utsṛṣṭikāṅka* [instead of merely *aṅka*] for the purpose of distinguishing it from the *aṅka* (act) included in a play (*nāṭaka*) [cf. SD. 519, com.].

Notes. This kind of drama is occasionally referred to merely as *aṅka*; see, for example, Bh. 19. 45 b. — Hall's text of Bh. gives the name as *utkṛṣṭikāṅka*; in view of SD. 519, com., and of the inaccuracy of Hall's text in other respects [see my notes on DR. 1. 80] this may safely be regarded as an error.

‖ Bh. 18. 86 b–89 a; 19. 45 b, 46 a; SD. 519; Pratāpar. 3. 4 (p. 103–104), 51. Cf. Lévi, p. 144.

## Description of the Īhāmṛga

64 (P. 72 b–75; H. 66–68).

miśram īhāmṛge vṛttaṃ caturaṅkaṃ trisaṃdhimat
naradivyāv aniyamān nāyakapratināyakau
khyātau dhīroddhatāv antyo viparyāsād ayuktakṛt
divyastriyam anicchantīm apahārādinecchataḥ
śṛṅgārābhāsam apy asya kiṃ cit kiṃ cit pradarśayet
saṃrambham param ānīya yuddhaṃ vyājān nivārayet
vadhaprāptasya kurvīta vadhaṃ naiva mahātmanaḥ.

'In the Ihāmṛga the story is mixed [i. e. partly legendary and partly invented]; it is divided into four Acts with three Junctures. The Hero and the Opponent of the Hero may be either human or divine, without restriction; both [should be] renowned and [of the type known as] self-controlled and vehement, the latter committing improper acts by mistake. One should also present, though only to a slight extent, the semblance of love on the part of one who tries to obtain a divine woman against her will by carrying her off or some such means. Though hostile wrath is provoked, the battle should be prevented by an artifice. One should not present the death of a great person, [even though he is] killed [in the legend from which the plot is derived].'

COM. This kind of drama is called *īhāmṛga* because in it the hero pursues (*īhate*) a woman as unobtainable as a gazelle (*mṛga*). . . .

NOTES. For the regulation concerning the death of a character see DR. 3. 40 and the notes on that section.

|| Bh. 18. 72–76; 19. 44 b, 45 a; SD. 518; Pratāpar. 3. 4 (p. 104), 52, 53. Cf. Lévi, p. 145.

### CONCLUSION OF THE THIRD BOOK

65 (P. 76; H. 69).

itthaṃ vicintya daśarūpakalakṣmamārgam
ālokya vastu paribhāvya kaviprabandhān
kuryād ayatnavad alaṃkṛtibhiḥ prabandhaṃ
vākyair udāramadhuraiḥ sphuṭamandavṛttaiḥ.

'After observing in this manner the series of definitions of the ten forms of drama (*daśarūpaka*), considering one's subject-matter, and examining the works of the poets, one may produce without effort a literary work that has rhetorical embellishment, eloquent and pleasing words, and clear and slow meters.'

NOTES. Meter: vasantatilaka.

## BOOK FOUR

### Sentiment and its Production

1 (P. 1; H. 1).

**vibhāvair anubhāvaiś ca sāttvikair vyabhicāribhiḥ**
**ānīyamānaḥ svādyatvaṃ sthāyī bhāvo rasaḥ smṛtaḥ.**

'Sentiment (*rasa*) results when a Permanent State produces a pleasurable sensation through [the operation of] the Determinants, the Consequents, the Involuntary States, and the Transitory States.'

Com. Hence the spectator may be called *rasika*, 'perceiver of Sentiment' [as in 4. 47, 48], and the piece may be called *rasavant*, 'possessing Sentiment.'

Notes. *svādyatvaṃ* H, V, P; *svādutvam* Hall p. 39.—This is merely an introductory section mentioning the various technical terms to be defined in the course of the book. The *rasa* receives further elucidation at 4. 54, and definitions of it in other treatises are referred to in the notes on that section. — This section is quoted at Pratāpar. 4. 1, p. 219.

The individual Sentiments are defined at DR. 4. 56–87; the Permanent States at 4. 43–46; the Determinants at 4. 2; the Consequents at 4. 3; the Involuntary States at 4. 6–7; the Transitory States at 4. 8–42.

A brief summary of the *rasa*-theory is given by Zachariae, ZDMG. 56 (1902), p. 394–396; see also Grierson, *The Satsaiya of Bihārī*, Calcutta, 1896, p. 43–48, where the material is conveniently tabulated. For an attempt to apply the Hindu system in the analysis of an Occidental drama (Racine's *Phèdre*) see Regnaud, p. 361–364.

### Determinants and Consequents Defined

2 (P. 2; H. 2).

**jñāyamānatayā tatra vibhāvo bhāvapoṣakṛt**
**ālambanoddīpanatvaprabhedena sa ca dvidhā.**

'Among these a Determinant (*vibhāva*) is that which causes the development of the States by its being recognized.

Determinants are of two kinds, being divided into Fundamental Determinants (*ālambana*, sc. *vibhāva*) and Excitant Determinants (*uddīpana*, sc. *vibhāva*).'

Com. The Fundamental Determinants are the hero and the other characters of the drama; the Excitant Determinants are the circumstances of time and place [cf. SD. 161]. . . . *śabdopahita*°, [unidentified śloka] by Bhartṛhari; Bh. 7, prose after v. 6. Ex.: Vikramorvaśī 1. 10, p 18 = Śārṅg. 3268 [quoted also at Kāvyapradīpa 10, p. 383] (Fundamental Determinant); *ayam udayati candr*° [unidentified stanza] (Excitant Determinant).

Notes. Line 2, as above, H, V, P; *ālambanoddīpanābhyāṃ kāntodyānādinā dvidhā* Hall p. 39.
‖ Bh. 7. 4; SD. 61, 62, 160, com. on 37; AP. 338. 36; Rasatar. 2, p. 47–48; Candrāloka 6. 1 a; Pratāpar. 4. 1, p. 122; Alaṃkāraśekhara 20, p. 76; Rasagaṅg. p. 33; Rasaratn. 4 a; Sāhityasāra 4. 51 a, 52 a; Sāhityakaumudī 4, p. 29; Bhāṣābhūṣaṇa 39 a, 40 a. Cf. Regnaud, p. 352–353.

3 (P. 3 a; H. 3 a).

**anubhāvo vikāras tu bhāvasaṃsūcanātmakaḥ.**

'A Consequent (*anubhāva*), on the other hand, is an external manifestation that serves to indicate a feeling.'

Com. Ex.: stanza by Dhanika = Śārṅg. 3417.

Notes. ‖ Bh. 7. 5; SD. 162; Rasatar. 3, p. 48–49; Pratāpar. 4. 1, p. 222; Alaṃkāraśekhara 20. 33 a; Rasagaṅg. p. 33; Rasaratn. 4 b; Sāhityasāra 4. 51 b; Sāhityakaumudī 4, p. 29; Bhāṣābhūṣaṇa 39 b. Cf. Regnaud, p. 354–356.

4 (P. 3 b; H. 3 b).

**hetukāryātmanoḥ siddhis tayoḥ saṃvyavahārataḥ.**

'A complete understanding of both of these [i. e. Determinants and Consequents], which have the nature of cause and effect, [can be gained] from dealing with them.'

Com. Hence the various Determinants and Consequents need not be separately defined here, as is explained also at Bh. 7, prose after v. 5 [quoted with some variations].

Notes. ‖ Bh. 7, prose after v. 5; 7. 6. Cf. Regnaud, p. 355.

### A State Defined

5 (P. 4a; H. 4a).

**sukhaduḥkhādikair bhāvair bhāvas tadbhāvabhāvanam.**

'A State (*bhāva*), [which is brought about] by emotional states such as pleasure and pain, is the realization of such states.'

Com. This is explained also at Bh. 7, prose before v. 1.

Notes. ‖ Bh. 7, prose and v. 1–3; SD. 208; Kāvyaprakāśa 35–36; Rasatar. 1, p. 43; Kāvyapradīpa 4. 12 b. Cf. Regnaud, p. 317–318.

### The Involuntary States

6 (P. 4b, 5a; H. 4b, c).

**pṛthag bhāvā bhavanty anye 'nubhāvatve 'pi sāttvikāḥ**
**sattvād eva samutpattes tac ca tadbhāvabhāvanam.**

'The Involuntary States (*bhāva sāttvika* = *sattva-bhāva*) are separate, for, although in the category of Consequents, they are different [from these] just because of their arising from the inner nature (*sattva*); and this is [the reason for] the realization of such states.'

Com. Bh. 7, prose after v. 91.

Notes. ‖ Bh. 7, prose after v. 91; SD. 164, 165; Sarasv. 5. 20; Rasatar. 4, p. 49–50; Pratāpar. 4. 1, p. 223; Alaṃkāraśekhara 20. 35. Cf. Regnaud, p. 347–348.

7 (P. 5b, 6; H. 5).

**stambhapralayaromāñcāḥ svedo vaivarṇyavepathū**
**aśruvaisvaryam ity aṣṭau stambho 'smin niṣkriyāṅgatā**
**pralayo naṣṭasaṃjñatvaṃ śeṣāḥ suvyaktalakṣaṇāḥ.**

'The eight [Involuntary States are]: Paralysis (*stambha*), Fainting (*pralaya*), Horripilation (*romāñca*), Sweating (*sveda*), Change of Color (*vaivarṇya*), Trembling (*vepathu*), Weeping (*aśru*), and Change of Voice (*vaisvarya*). Of these, Paralysis is immobility of the body, and Fainting is loss of consciousness. The characteristics of the rest are sufficiently clear.'

COM. EX.: *vevai seada°*, *muhaü säm°* [two Apabhraṃśa stanzas; cf. Pischel, *Hemacandra's Grammatik der Prākritsprachen*, 1. viii, Halle, 1877].

NOTES. The words *stambhādyā vyabhicāriṇaḥ* in AP. 338. 13a show confusion in terminology. The text is probably corrupt, for the Involuntary States are properly named and enumerated in 338. 16–21.

‖ Bh. 6. 22; 7. 92–104; SD. 166, 167; Rudr. Śṛṅg. 1. 15; AP. 338. 13a, 16–21; Sarasv. 5. 15, 169–184 (ed. B. 5. 15, 143–147); Hem. Kāvyān. 2, p. 99; Vāgbh. Kāvyān. 5, p. 58; Rasatar. 4, p. 50–51; Rasamañjarī, p. 232; Pratāpar. 4. 1 (p. 224), 13–19; Alaṃkāraśekhara 20, p. 69; Kāvyapradīpa 4, p. 71; Rasaratn. 84; Sāhityasāra 4. 54; Sāhityakaumudī 4, p. 29; Bhāṣābhūṣaṇa 25. Cf. Regnaud, p. 349–351.

## THE THIRTY-THREE TRANSITORY STATES

8 (P. 7; H. 6).

**viśeṣād ābhimukhyena caranto vyabhicāriṇaḥ**
**sthāyiny unmagnanirmagnāḥ kallolā iva vāridhau.**

'The Transitory States (*vyabhicārin*, sc. *bhāva*) are those that especially accompany the Permanent State in cooperation, emerging from it and [again] being submerged in it, like the waves in the ocean.'

NOTES. The first line constitutes a sort of analytic explanation of the word *vyabhicārin*, in which an attempt is made to show the force of the three elements *vi*, *abhi*, and *car* by the use of the words *viśeṣād*, *ābhimukhyena*, and *caranto*. This device, which reminds one of the mystical word-analysis frequent in the Upaniṣads (cf., for example, Bṛhad-Āraṇyaka Upaniṣad 5. 7), is characterized more by its ingenuity than by its effectiveness. In the present instance its employment was doubtless suggested by the corresponding passage in Bh., on which see Regnaud, p. 327, note 2. For other cases of etymological explanation see DR. 1. 9, 19, 20, 81.

‖ Bh. 7, prose after v. 26; SD. 168; Sarasv. 5. 21; Rasatar. 5, p. 51; Candrāloka 6. 1b; Alaṃkāraśekhara 20. 36; Kāvyapradīpa 4, p. 72; Rasagaṅg. p. 33; Rasaratn. 4b; Sāhityasāra 4. 51b; Sāhityakaumudī 4, p. 29–30; Bhāṣābhūṣaṇa 40b. Cf. Regnaud, p. 327–328.

9 (P. 8; H. 7).

**nirvedaglāniśaṅkā- śramadhṛtijaḍatā-**
**harṣadainyaugryacintās**

**trāserṣyāmarṣagarvāḥ smṛtimaraṇamadāḥ**
**suptanidrāvibodhāḥ**
**vrīḍāpasmāramohāḥ samatir alasatā-**
**vegatarkāvahitthā**
**vyādhyunmādau viṣādot- sukacapalayutās**
**triṃśad ete trayaś ca.**

'The thirty-three [Transitory States] are these: Discouragement (*nirveda*), Weakness (*glāni*), Apprehension (*śaṅkā*), Weariness (*śrama*), Contentment (*dhṛti*), Stupor (*jaḍatā*), Joy (*harṣa*), Depression (*dainya*), Cruelty (*augrya* = *ugratā*), Anxiety (*cintā*), Fright (*trāsa*), Envy (*īrṣyā* = *asūyā*), Indignation (*amarṣa*), Arrogance (*garva*), Recollection (*smṛti*), Death (*maraṇa*), Intoxication (*mada*), Dreaming (*supta*), Sleeping (*nidrā*), Awakening (*vibodha*), Shame (*vrīḍā*), Epilepsy (*apasmāra*), Distraction (*moha*), Assurance (*mati*), Indolence (*alasatā* = *ālasya*), Agitation (*āvega*), Deliberation (*tarka*), Dissimulation (*avahitthā*), Sickness (*vyādhi*), Insanity (*unmāda*), Despair (*viṣāda*), Impatience (*utsuka* = *autsukya*), and Inconstancy (*capala* = *cāpala*).'

NOTES. The list given at AP. 338. 22–34 mentions only 30 of these, omitting *maraṇa, supta, nidrā.* — Meter: sragdharā.

‖ Bh. 6. 18–21; SD. 169; Rudr. Śṛṅg. 1. 11–14; Sarasv. 5. 16–18; Kāvyaprakāśa 31–34; Hem. Kāvyān. 2, p. 84–85; Vāgbh. Kāvyān. 5, p. 57; Pratāpar. 4. 1, p. 225; Alaṃkāraśekhara 20. 37–39; Kāvyapradīpa 4. 8–11; Rasagaṅg. p. 76; Rasaratn. 81–83; Sāhityakaumudī 4. 8–11; Bhāṣābhūṣaṇa 41–43. Cf. Regnaud, p. 328–329.

10 (P. 9; H. 8).

**tattvajñānāpadīrṣyāder nirvedaḥ svāvamānanam**
**tatra cintāśruniḥśvāsavaivarṇyocchvāsadīnatā.**

'D i s c o u r a g e m e n t (*nirveda*) is dissatisfaction with oneself caused by knowledge of the Real, by misfortune, envy, or the like; in this [state there occur] reflection, weeping, heaving of sighs, change of color, drawing of sighs, and depression.'

COM. Ex.: Bhartṛhari, Vairāgyaś. 71 = Spr. 4327 [quoted also at

Kāvyapradīpa 7, p. 284] (Discouragement caused by knowledge of the Real); Spr. 5770 (Discouragement caused by misfortune); Mahānāṭaka 9. 55, p. 398 [with the lines transposed; quoted also in the com. on Hemacandra's Anekārthasaṃgraha 7. 9 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 189)] (Discouragement caused by envy); *ye bāha°* [unidentified stanza] (Discouragement as Transitory State in connection with the Heroic and Erotic Sentiments); Dhvanyāloka 3. 41, com., p. 219 = Subhāṣitāvali 822 = Spr. 1603 [quoted also at Kāvyapradīpa 10, p. 400].

NOTES. The compound *tattva-jñāna*, here translated 'knowledge of the Real,' means the realization that God alone is the real existence, the world being merely an illusion.

‖ Bh. 7, prose and v. 27–29; SD. 170; AP. 338. 22 a; Sarasv. 5. 238 (ed. B. 5. 161[k]); Hem. Kāvyān. 2, p. 96; Rasatar. 5, p. 51; Pratāpar. 4. 20; Kāvyapradīpa 4, p. 100; Rasagaṅg. p. 97–98; Sāhityasāra 4. 139. Cf. Regnaud, p. 329.

11 (P. 10; H. 9).

**ratyādyāyāsatṛṭkṣudbhir glānir niṣprāṇateha ca**
**vaivarṇyakampānutsāhakṣāmāṅgavacanakriyāḥ.**

'Weakness (*glāni*) is, in this connection, utter exhaustion due to the exertion of intercourse or the like, or to hunger and thirst, causing change of color, trembling, lack of energy, and feebleness of body and voice.'

COM. Ex.: Māgha 11. 20 = Śārṅg. 3725.

NOTES. On the euphonic combination *tṛṭkṣud* (*tṛṣ* + *kṣud*) see Whitney, *Sanskrit Grammar*, § 226 d.

‖ Bh. 7, prose and v. 30, 31; SD. 200; AP. 338. 22 b; Sarasv. 5. 230 (ed. B. 5. 159[k]); Hem. Kāvyān. 2, p. 93; Rasatar. 5, p. 51; Pratāpar. 4. 21; Kāvyapradīpa 4, p. 100, 101; Rasagaṅg. p. 80; Sāhityasāra 4. 140. Cf. Regnaud, p. 329–330.

12 (P. 11; H. 10).

**anarthapratibhā śaṅkā parakrauryāt svadurnayāt**
**kampaśoṣābhivīkṣādir atra varṇasvarānyatā.**

'Apprehension (*śaṅkā*) is anticipation of misfortune resulting from the cruelty of another or from one's own misconduct; in this [state there occur] trembling, being parched, anxious looks, and the like, as well as change of color and voice.'

Com. Ex.: Ratn. 3. 4, p. 60 (Apprehension resulting from another's cruelty); Mahāvīra. 2. 1, p. 45 (Apprehension resulting from one's own misconduct).

Notes. *kampaśoṣā°* H, V, P; *kampaśokā°* Hall p. 39. The latter reading is evidently merely the blunder of a copyist.

‖ Bh. 7, prose and v. 32–34; SD. 189; AP. 338. 23 a; Sarasv. 5. 227 (ed. B. 5. 158[k]); Hem. Kāvyān. 2, p. 90; Rasatar. 5, p. 51; Pratāpar. 4. 22; Kāvyapradīpa 4, p. 100; *Rasagaṅg. p. 80;* Sāhityasāra 4. 141. Cf. Regnaud, p. 330.

13 (P. 12 a; H. 11 a).

**śramaḥ khedo 'dhvaratyādeḥ svedo 'smin mardanādayaḥ.**

'Weariness (*śrama*) is fatigue arising from travel, intercourse, or the like; in this [state there may occur] sweating, [the use of] massage, and so on.'

Com. Ex.: Uttararāma. 1. 24, p. 25 (Weariness arising from a journey); Māgha 10. 80 (Weariness arising from intercourse).

Notes. ‖ Bh. 7, prose and v. 46; SD. 173; AP. 338. 24 a; Sarasv. 5. 236 (ed. B. 5. 160); Hem. Kāvyān. 2, p. 93; Rasatar. 5, p. 52; Pratāpar. 4. 25; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 83–84; Sāhityasāra 4. 144. Cf. Regnaud, p. 331–332.

14 (P. 12 b; H. 11 b).

**saṃtoṣo jñānaśaktyāder dhṛtir avyagrabhogakṛt.**

'Contentment (*dhṛti*) is delight springing from knowledge, power, or the like and giving rise to undisturbed enjoyment.'

Com. Ex.: Bhartṛhari, Vairāgyaś. 49 = Spr. 5941 (Contentment arising from knowledge); Ratn. 1. 9, p. 6 [quoted also at DR. 2. 3] (Contentment arising from power).

Notes. ‖ Bh. 7, prose and v. 55, 56; SD. 198; AP. 338. 29 a; Sarasv. 5. 201 (ed. B. 5. 151); Hem. Kāvyān. 2, p. 87; Rasatar. 5, p. 52; Pratāpar. 4. 31; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 79; Sāhityasāra 4. 150. Cf. Regnaud, p. 334.

15 (P. 13; H. 12).

**apratipattir jaḍatā syād iṣṭāniṣṭadarśanaśrutibhiḥ**
**animiṣanayananirīkṣaṇatūṣṇīmbhāvādayas tatra.**

'Stupor (*jaḍatā*) is to be [understood as] incapacity for action, caused by seeing or hearing something agreeable or disagreeable; in this [state] one gazes with unwinking eyes, remains silent, and the like.'

Com. Ex.: Kumārasambhava 8. 5 (Stupor caused by seeing something agreeable); *tāvantas te mahātm°*, passage from the Udāttarāghava of Māyurāja [a drama apparently not extant] (Stupor caused by hearing something disagreeable).

Notes. In a number of the other treatises this Transitory State is called *jāḍya*. — Meter: āryā.
‖ Bh. 7, prose and v. 65; SD. 175; AP. 338. 28b; Sarasv. 5. 240 (ed. B. 5. 161); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 53; Pratāpar. 4. 36; Kāvyapradīpa 4, p. 102; Rasagaṅg. p. 93–94; Sāhityasāra 4. 155. Cf. Regnaud, p. 337–338.

16 (P. 14a; H. 13a).

**prasattir utsavādibhyo harṣo 'śrusvedagadgadāḥ.**

'Joy (*harṣa*) is pleasure caused by joyous occasions and the like, and manifested in weeping, sweating, and stammering.'

Com. Ex.: Subhāṣitāvali 2075 = Śārṅg. 3528.

Notes. ‖ Bh. 7, prose and v. 60, 61; SD. 195; AP. 338. 27b; Sarasv. 5. 211 (ed. B. 5. 154[k]); Hem. Kāvyān. 2, p. 91; Rasatar. 5, p. 53; Pratāpar. 4. 34; Kāvyapradīpa 4, p. 102; Rasagaṅg. p. 76–77; Sāhityasāra 4. 153. Cf. Regnaud, p. 336.

17 (P. 14b; H. 13b).

**daurgatyādyair anaujasyaṃ dainyaṃ kārṣṇyāmṛjādimat.**

'Depression (*dainya*) is want of energy [brought on] by misery and the like, and accompanied by squalor, lack of cleanliness, and so on.'

Com. Ex.: Śārṅg. 410 = Bhojaprabandha 255 [quoted also at SD. 172; tr. Regnaud, p. 332].

Notes. ‖ Bh. 7, prose and v. 48; SD. 172; AP. 338. 25a; Sarasv. 5. 221 (ed. B. 5. 156); Hem. Kāvyān. 2, p. 93; Rasatar. 5, p. 52; Pratāpar. 4. 27; Rasagaṅg. p. 80–81; Sāhityasāra 4. 146. Cf. Regnaud, p. 332.

18 (P. 15; H. 14).

**duṣṭe 'parādhadaurmukhyakrauryaiś caṇḍatvam ugratā tatra svedaśiraḥkampatarjanātāḍanādayaḥ.**

'Cruelty (*ugratā*) is wrathfulness at a villain, aroused by his misdeeds, abusive words, or fierceness; in that [state there result] sweating, shaking the head, reviling, striking, and the like.'

*Com. Ex.: Mahāvīra. 2. 47, p. 84.*

Notes. °*krauryaiś* H, V, P; °*cauryaiś* Hall p. 39.—The second line of this section is identical with the second line of 4. 22.

‖ Bh. 7, prose and v. 79; SD. 176; AP. 338. 33 a; Sarasv. 5. 223 (ed. B. 5. 157*); Hem. Kāvyān. 2, p. 92; Rasatar. 5, p. 54; Pratāpar. 4. 46; Kāvyapradīpa 4, p. 104; Rasagaṅg. p. 89-90; Sāhityasāra 4. 165. Cf. Regnaud, p. 342.

19 (P. 16a; H. 15a).

**dhyānaṃ cintehitānāpteḥ śūnyatāśvāsatāpakṛt.**

'Anxiety (*cintā*) is meditation due to non-attainment of a desired object; it occasions desolate feelings, sighs, and feverishness.'

Com. Ex.: Śārṅg. 3414; Subhāṣitāvali 1385 = Śārṅg. 3400.

Notes. ‖ Bh. 7, prose and v. 49, 50; SD. 201; AP. 338. 25 a; Sarasv. 5. 191 (ed. B. 5. 149*); Hem. Kāvyān. 2, p. 94; Rasatar. 5, p. 52; Pratāpar. 4. 28; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 82; Sāhityasāra 4. 147. Cf. Regnaud, p. 333.

20 (P. 16b; H. 15b).

**garjitāder manaḥkṣobhas trāso 'trotkampitādayaḥ.**

'Fright (*trāsa*) is agitation of mind occasioned by thunder or the like; in this [state] there is trembling and so on.'

Com. Ex.: Māgha 8. 24.

Notes. ‖ Bh. 7, prose and v. 89; SD. 193; AP. 338. 31 b; Sarasv. 5. 225 (ed. B. 5. 157); Hem. Kāvyān. 2, p. 95; Rasatar. 5, p. 54; Pratāpar. 4. 51; Kāvyapradīpa 4, p. 105; Rasagaṅg. p. 86; Sāhityasāra 4. 170. Cf. Regnaud, p. 345.

21 (P. 17; H. 16).

**parotkarṣākṣamā 'sūyā garvadaurjanyamanyujā**
**doṣoktyavajñe bhrukuṭimanyukrodheṅgitāni ca.**

'Envy (*asūyā*) is intolerance of another's prosperity, arising from pride, baseness, or anger; [its manifestations are] censure, contempt, frowning, anger, and wrathful gestures.'

COM. Ex.: Mahāvīra. 2. 9, p. 49 (Envy arising from pride); Subhāṣitāvali 453 [stanza by a poet named Mahendra] (Envy arising from baseness); Amaru 2. 46, p. 124 = Spr. 4137; Amaru 3. 52, p. 135 = Subhāṣitāvali 1324 (Envy arising from anger).

NOTES. ‖ Bh. 7, prose and v. 35, 36; SD. 196; AP. 338. 23 a; Sarasv. 5. 215 (ed. B. 5. 155[a]); Hem. Kāvyān. 2, p. 97; Rasatar. 5, p. 51; Pratāpar. 4. 23; Kāvyapradīpa 4, p. 100; Rasagaṅg. p. 95-96; Sāhityasāra 4. 142. Cf. Regnaud, p. 330-331.

22 (P. 18; H. 17).

**adhikṣepāpamānāder amarṣo 'bhiniviṣṭatā**
**tatra svedaśiraḥkampatarjanātāḍanādayaḥ.**

'Indignation (*amarṣa*) is resoluteness (!) [called forth] by abuse, contempt, or the like; in that [state there result] sweating, shaking the head, reviling, striking, and so forth.'

COM. Ex.: Mahāvīra. 3. 8, p. 95 [quoted also at DR. 2. 1 and 2. 20]; Veṇī. 1. 12, p. 14.

NOTES. The second line of this section is identical with the second line of 4. 18.

‖ Bh. 7, prose and v. 76, 77; SD. 184; AP. 338. 32 a; Sarasv. 5. 213 (ed. B. 5. 154); Hem. Kāvyān. 2, p. 95; Rasatar. 5, p. 54; Pratāpar. 4. 44; Kāvyapradīpa 4, p. 103; Rasagaṅg. p. 88-89; Sāhityasāra 4. 163. Cf. Regnaud, p. 341-342.

23 (P. 19; H. 18).

**garvo 'bhijanalāvaṇyabalaiśvaryādibhir madaḥ**
**karmāṇy ādharṣaṇāvajñā savilāsāṅgavīkṣaṇam.**

'Arrogance (*garva*) is pride because of one's descent, beauty, might, or supremacy; the actions [resulting from it] are insulting contempt and coquettish glancing at one's person.'

COM. Ex.: Mahāvīra. 2. 27, p. 67; 2. 10, p. 51 [quoted also at DR. 2. 6 and Kāvyapradīpa 5, p. 169].

NOTES. ‖ Bh. 7, prose and v. 66; SD. 181; AP. 338. 29b; Sarasv. 5. 197 (ed. B. 5. 150); Hem. Kāvyān. 2, p. 92; Rasatar. 5, p. 53; Pratāpar. 4. 37; Kāvyapradīpa 4, p. 102; Rasagaṅg. p. 84–85; Sāhityasāra 4. 156. Cf. Regnaud, p. 338.

24 (P. 20; H. 19a, b).

**sadṛśajñānacintādyaiḥ saṃskārāt smṛtir atra ca jñātatvenārthabhāsinyāṃ bhrūsamunnayanādayaḥ.**

'Recollection (*smṛti*) [is to be understood] in the sense of a mental impression of a thing, [gained] by means of its [previously] being known, because of [the faculty of] memory, [this recollection being called forth] by perceiving or thinking of something similar and attended with knitting the brows and the like.'

COM. Ex.: Mahānāṭaka 3. 79, p. 128; Mālatīm. 5, p. 126–128 [the prose portion is quoted also at DR. 4. 43].

NOTES. ‖ Bh. 7, prose and v. 53, 54; SD. 190; AP. 338. 26a; Sarasv. 5. 185 (ed. B. 5. 147); Hem. Kāvyān. 2, p. 87; Rasatar. 5, p. 52; Pratāpar. 4. 30; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 77–78; Sāhityasāra 4. 149. Cf. Regnaud, p. 334. ☛ See page 150.

25 (P. 21a; H. 19c).

**maraṇaṃ suprasiddhatvād anarthatvāc ca nocyate.**

'Death (*maraṇa*) is not defined [here] because of its being well understood and because of the [consequent] uselessness [of explaining it].'

COM. Ex.: *samprāpte 'vadhi°* [unidentified stanza]; Mahāvīra. 1, p. 28.

NOTES. In Rasatar. this is called *nidhana* and dismissed with the remark *vibhāvānubhāvau spaṣṭau*, 'its Determinants and Consequents are well-known.' Nevertheless, SD. records, with customary fidelity, that 'Death, that is, departing this life, is occasioned by arrows and the like and results in falling down of the body and so on.'

‖ Bh. 7, prose and v. 84–88; SD. 182; Hem. Kāvyān. 2, p. 98; Rasatar. 5, p. 54; Pratāpar. 4. 50; Kāvyapradīpa 4, p. 104; Rasagaṅg. p. 90–91; Sāhityasāra 4. 169. Cf. Regnaud, p. 344–345.

26 (P. 21 b, 22 a; H. 20 a, b).

**harṣotkarṣo madaḥ pānāt skhaladaṅgavacogatiḥ**
**nidrā hāso 'tra ruditaṃ jyeṣṭhamadhyādhamādiṣu.**

'Intoxication (*mada*) is excess of joy caused by drink. [It manifests itself in] unsteady limbs, voice and gait, [and in] sleeping, hilarity, and blubbering in the case of better, middling, and baser persons [respectively].'

Com. Ex.: Māgha 10. 13 = Śārṅg. 3652.

Notes. ‖Bh. 7, prose and v. 37–45; SD. 174; AP. 338. 23 b; Sarasv. 5. 209 (ed. B. 5. 153); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 51; Pratāpar. 4. 24; Kāvyapradīpa 4, p. 100; Rasagaṅg. p. 82–83; Sāhityasāra 4. 143. Cf. Regnaud, p. 331.

27 (P. 22 b; H. 20 c).

**suptaṃ nidrodbhavaṃ tatra śvāsocchvāsakriyā param.**

'Dreaming (*supta*) is [a state] originating in sleep; in it the action of heaving sighs and drawing sighs is the chief thing.'

Com. Ex.: Subhāṣitāvali 1840 = Śārṅg. 3922 [stanza by a poet named Kamalāyudha].

Notes. In Rasatar. this is designated as *suṣupta*. Pratāpar. has the form *supti*. In some of the other treatises it is called *svapna*.

‖Bh. 7, prose and v. 74; SD. 179; Sarasv. 5. 246 (ed. B. 5. 163*); Hem. Kāvyān. 2, p. 90; Rasatar. 5, p. 54; Pratāpar. 4. 42; Kāvyapradīpa 4, p. 103; Rasagaṅg. p. 86–87; Sāhityasāra 4. 161. Cf. Regnaud, p. 340–341.

28 (P. 23; H. 21 a, b).

**manaḥsammīlanaṃ nidrā cintālasyaklamādibhiḥ**
**tatra jṛmbhāṅgabhaṅgākṣimīlanotsvapnatādayaḥ.**

'Sleeping (*nidrā*) is cessation of the activity of the mind, induced by anxiety, indolence, fatigue, and the like; in it [may be observed] yawning, stretching the limbs, closing the eyes, starting up out of sleep, and so on.'

Com. Ex.: Subhāṣitāvali 1280 = Śārṅg. 3468; Māgha 11. 4.

Notes. °*otsvapnatādayaḥ* H, V, P; °*occhvasanādayaḥ* Hall p. 39. I follow Hall's text, though his variant deserves consideration.

‖ Bh. 7, prose and v. 70, 71; SD. 185; Sarasv. 5. 244 (ed. B. 5. 162); Hem. Kāvyān. 2, p. 89; Rasatar. 5, p. 53; Pratāpar. 4. 40; Kāvyapradīpa 4, p. 103; Rasagaṅg. p. 85; Sāhityasāra 4. 159. Cf. Regnaud, p. 339–340.

29 (P. 24 a; H. 21 c).

**vibodhaḥ pariṇāmādes tatra jṛmbhākṣimardane.**

'Awakening (*vibodha*) results from the coming to an end [of sleep] and the like, and is accompanied by yawning and rubbing the eyes.'

Com. Ex.: Māgha 11. 13.

Notes. In Sarasv. and in Hem. Kāvyān. this Transitory State is called *prabodha*.

‖ Bh. 7, prose and v. 75; SD. 178; AP. 338. 32 a; Sarasv. 5. 248 (ed. B. 5. 163); Hem. Kāvyān. 2, p. 92; Rasatar. 5, p. 54; Pratāpar. 4. 43; Kāvyapradīpa 4, p. 103; Rasagaṅg. p. 87–88; Sāhityasāra 4. 162. Cf. Regnaud, p. 341.

30 (P. 24 b, c; H. 22).

**durācārādibhir vrīḍā dhārṣṭyābhāvas tam unnayet**
**sācīkṛtāṅgāvaraṇavaivarṇyādhomukhādibhiḥ.**

'Shame (*vrīḍā*) is lack of boldness in consequence of misconduct and so forth. One should infer it from [a person's] keeping the body averted, from concealment, change of color, lowering of the head, and the like.'

Com. Ex.: Amaru 36 = Spr. 3869.

Notes. ‖ Bh. 7, prose and v. 57, 58; SD. 194; AP. 338. 27 a; Sarasv. 5. 203 (ed. B. 5. 152[k]); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 52; Pratāpar. 4. 32; Kāvyapradīpa 4, p. 102; Rasagaṅg. p. 78–79; Sāhityasāra 4. 151. Cf. Regnaud, p. 335.

31 (P. 25; H. 23).

**āveśo grahaduḥkhādyair apasmāro yathāvidhiḥ**
**bhūpātakampaprasvedalālāphenodgamādayaḥ.**

'Epilepsy (*apasmāra*) is madness, properly speaking, brought on by the influence of planets, by misfortune, or by

some such cause, [and resulting in] falling to the ground, trembling, sweating, drooling, frothing at the mouth, and the like.'

COM. Ex.: Māgha 3. 72.

NOTES. ‖Bh. 7, prose and v. 72, 73; SD. 180; AP. 338. 31 a; Hem. Kāvyān. 2, p. 95; Rasatar. 5, p. 53; Pratāpar. 4. 41; Kāvyapradīpa 4, p. 103, n. 3; Rasagaṅg. p. 96; Sāhityasāra 4. 160. Cf. Regnaud, p. 340.

32 (P. 26; H. 24).

**moho vicittatā bhītiduḥkhāveśānucintanaiḥ
tatrājñānabhramāghātaghūrṇanādarśanādayaḥ.**

'Distraction (*moha*) is perplexity [caused] by fear, misfortune, madness, or recollection; in it [there arise] unconsciousness, dizziness, striking, staggering, inability to see, and the like.'

COM. Ex.: Kumārasambhava 3. 73; Uttararāma. 1. 35, p. 33 [differs in the last line from the printed texts; quoted also at DR. 4. 76].

NOTES. ‖Bh. 7, prose and v. 51, 52; SD. 177; AP. 338. 25 b; Sarasv. 5. 207 (ed. B. 5. 153[k]); Hem. Kāvyān. 2, p. 94; Rasatar. 5, p. 52; Pratāpar. 4. 29; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 79; Sāhityasāra 4. 148. Cf. Regnaud, p. 333.

33 (P. 27 a; H. 25 a).

**bhrānticchedopadeśābhyāṃ śāstrādes tattvadhīr matiḥ.**

'Assurance (*mati*) is understanding of the true state of things, gained from didactic treatises and other sources, [and characterized] by removal of doubt and giving of advice.'

COM. Ex.: Kirātārjunīya 2. 30 = Spr. 6970; Spr. 3331.

NOTES. *bhrānti°* H, V; *bhānti* (misprint) P.—SD. and Sāhityasāra define *mati* as *arthanirdhāraṇa*.

‖Bh. 7, prose and v. 80; SD. 191; AP. 338. 26 b; Sarasv. 5. 195 (ed. B. 5. 150[k]); Hem. Kāvyān. 2, p. 87; Rasatar. 5, p. 54; Pratāpar. 4. 47; Kāvyapradīpa 4, p. 104; Rasagaṅg. p. 85; Sāhityasāra 4. 166. Cf. Regnaud, p. 343.

34 (P. 27 b; H. 25 b).

**ālasyaṃ śramagarbhāder jāḍyaṃ jṛmbhāsitādimat.**

'Indolence (*ālasya*) is inactivity [arising] from weariness, pregnancy, and so on, and accompanied by yawning, remaining seated, and the like.'

COM. Ex.: *calati kath°*, stanza by Dhanika.

NOTES. *°garbhādejahmya°* H, V, P; *°garbhāder jāḍyaṃ* restored by me, in place of the unintelligible reading of the other editions (cf. SD. 183).

‖ Bh. 7, prose and v. 47; SD. 183; AP. 338. 24b; Sarasv. 5. 242 (ed. B. 5. 162[k]); Hem. Kāvyān. 2, p. 91; Rasatar. 5, p. 52; Pratāpar. 4. 26; Kāvyapradīpa 4, p. 101; Rasagaṅg. p. 94–95; Sāhityasāra 4. 145. Cf. Regnaud, p. 332.

35 (P. 28; H. 26).

**āvegaḥ sambhramo 'sminn abhisarajanite**
**śastranāgābhiyogo**
**vātāt pāṃsūpadigdhas tvaritapadagatir**
**varṣaje piṇḍitāṅgaḥ**
**utpātāt srastatā 'ṅgeṣv ahitahitakṛte**
**śokaharṣānubhāvā-**
**vahner dhūmākulāsyaḥ karijam anu bhaya-**
**stambhakampāpasārāḥ.**

'Agitation (*āvega*) is confusion [of mind]. When it arises from an attack, one prepares weapons and elephants; [when caused] by violent wind, one quickens one's pace, being overwhelmed with dust; when it is brought on by rain, one draws the limbs together; [when it is induced] by some startling occurrence, one relaxes the limbs; when caused by desirable or undesirable matters, the Consequent is joy or grief; in case of fire, one's mouth is filled with smoke; when due to an elephant, [it is shown by] fear, paralysis, trembling, and attempts to escape.'

COM. Ex.: *āgacchāgaccha saj°*, stanza by Dhanika; *tanutrāṇaṃ tanu°* [unidentified stanza]; *prārabdhāṃ taru°* [unidentified stanza]; *vātāhataṃ vas°* [unidentified quotation] (Agitation caused by violent wind); *deve varṣaty aśana°* [unidentified stanza] (Agitation caused by rain); *paulastyapīna°* [unidentified stanza] (Agitation caused by a startling occur-

rence); two passages from the Udāttarāghava of Māyurāja [a drama apparently not extant] (Agitation caused by desirable and undesirable matters); Mahāvīra. 1. 55, p. 39 (same); Amaru 2 = Spr. 2018 [quoted also at SD. 601 and Kāvyapradīpa 7, p. 321] (Agitation caused by fire); Ratn. 4. 16, p. 100 (same); Raghuvaṃśa 5. 49 (Agitation caused by an elephant).

NOTES. °*nāgābhiyogo* H, V, P; °*māyābhiyogau* Hall p. 39.—In AP. this Transitory State is called *āveśa*.—Meter: sragdharā.

‖ Bh. 7, prose and v. 62-64; SD. 171; AP. 338. 28 a; Sarasv. 5. 234 (ed. B. 5. 160*); Hem. Kāvyān. 2, p. 96; Rasatar. 5, p. 53; Pratāpar. 4. 35; Kāvyapradīpa 4, p. 102; Rasagaṅg. p. 93; Sāhityasāra 4. 154. Cf. Regnaud, p. 336-337.

36 (P. 29 a; H. 27 a).

**tarko vicāraḥ saṃdehād bhrūśiroṅgulinartakaḥ.**

'D e l i b e r a t i o n (*tarka*) is consideration caused by uncertainty; it causes one to move his brows, head, or finger.'

COM. Ex.: *kiṃ lobhena vil*° [unidentified stanza; quoted also at Kāvyapradīpa 7, p. 235]; *kaḥ samucitā*° [unidentified stanza].

NOTES. In most of the treatises this is called *vitarka*. SD. follows DR., however, in using the designation *tarka*.

‖ Bh. 7, prose and v. 90; SD. 202; AP. 338. 33 b; Sarasv. 5. 187 (ed. B. 5. 148*); Hem. Kāvyān. 2, p. 97; Rasatar. 5, p. 54; Pratāpar. 4. 52; Kāvyapradīpa 4, p. 105; Rasagaṅg. p. 91; Sāhityasāra 4. 171. Cf. Regnaud, p. 345.

37 (P. 29 b; H. 27 b).

**lajjādyair vikriyāguptāv avahitthā 'ṅgavikriyā.**

'D i s s i m u l a t i o n (*avahitthā*) is an alteration of the body, springing from shame and the like [and expressed] in concealment of that alteration.'

COM. Ex.: Kumārasambhava 6. 84.

NOTES. ‖ Bh. 7, prose and v. 78; SD. 186; AP. 338. 32 b; Sarasv. 5. 205 (ed. B. 5. 152); Hem. Kāvyān. 2, p. 90; Rasatar. 5, p. 54; Pratāpar. 4. 45; Kāvyapradīpa 4, p. 103; Rasagaṅg. p. 89; Sāhityasāra 4. 164. Cf. Regnaud, p. 342.

38 (P. 29 c; H. 27 c).

**vyādhayaḥ saṃnipātādyās teṣām anyatra vistaraḥ.**

'Sicknesses (*vyādhi*) are physical derangement and the like. Detailed treatment of these [must be looked for] elsewhere.'

Com. Ex.: Amaru 78.

Notes. ‖ Bh. 7, prose and v. 81; SD. 192; AP. 338. 33 b; Hem. Kāvyān. 2, p. 89; Rasatar. 5, p. 54; Pratāpar. 4. 48; Kāvyapradīpa 4, p. 104; Rasagaṅg. p. 85–86; Sāhityasāra 4. 167. Cf. Regnaud, p. 343.

39 (P. 30; H. 28).

**aprekṣākāritonmādaḥ saṃnipātagrahādibhiḥ**
**asminn avasthā ruditagītahāsāsitādayaḥ.**

'Insanity (*unmāda*) is acting without forethought [brought on] by physical derangement, planetary influence, and the like; in it [there arise] these conditions: weeping, singing, laughing, remaining seated, and so on.'

Com. Ex.: Vikramorvaśī 4, p. 91 [the stanza is quoted also at Kāvyapradīpa 7, p. 217].

Notes. *avasthā* H, V, P; *asthāna*° Hall p. 39.—The term *graha* is an interesting indication of the prevalent belief in astrology. Cf. 4. 31.
‖ Bh. 7, prose and v. 82, 83; SD. 188; AP. 338. 34 a; Sarasv. 5. 232 (ed. B. 5. 159); Hem. Kāvyān. 2, p. 94; Rasatar. 5, p. 54; Pratāpar. 4. 49; Kāvyapradīpa 4, p. 104; Rasagaṅg. p. 90; Sāhityasāra 4. 168. Cf. Regnaud, p. 343–344.

40 (P. 31; H. 29).

**prārabdhakāryāsiddhyāder viṣādaḥ sattvasaṃkṣayaḥ**
**niḥśvāsocchvāsahṛttāpasahāyānveṣaṇādikṛt.**

'Despair (*viṣāda*) is loss of courage [occasioned] by lack of success in some undertaking or by something else of that kind; [in it there occur] heaving of sighs, drawing of sighs, pangs of heart, seeking for aid, and so on.'

Com. Ex.: Mahāvīra. 1, p. 28–29.

Notes. ‖ Bh. 7, prose and v. 67, 68; SD. 197; AP. 338. 30 a; Sarasv. 5. 219 (ed. B. 5. 156[k]); Hem. Kāvyān. 2, p. 88; Rasatar. 5, p. 53; Pratāpar.

4. 38; Kāvyapradīpa 4, p. 102–103; Rasagaṅg. p. 92; Sāhityasāra 4. 157. Cf. Regnaud, p. 338–339.

41 (P. 32; H. 30).

**kālākṣamatvam autsukyaṃ ramyecchāratisambhramaiḥ**
**tatrocchvāsatvarāśvāsahṛttāpasvedavibhramāḥ.**

'Impatience (*autsukya*) is intolerance of the lapse of time, owing to desire for something pleasurable, to lack of the pleasures of love, or to confusion; in it [there occur] drawing of sighs, hastiness, heaving of sighs, pangs of heart, sweating, and confusion.'

COM. Ex.: Kumārasambhava 7. 22; 6. 95.

NOTES. °*tvarāśvāsa*° Hall p. 39; °*tvaniḥśvāsa*° H, V, P. I have rejected the reading of the previous editions in favor of the variant recorded by Hall, which is clearly preferable. The suffix *-tva* in *ucchvāsatvaniḥśvāsa-* is awkward and unusual, even for a verse-filler, and seems to me an indication of some corruption. The reading adopted (*ucchvāsatvarā-śvāsa-*) is found in the quotation of this section in the Kāvyapradīpa (4, p. 103) and is supported also by the statements of SD., Hem. Kāvyān., and Rasagaṅg., which include *tvarā* among the effects of *autsukya* (see the references below). The use of the simple word *śvāsa* for *niḥśvāsa* is found also at DR. 4. 27 and can doubtless be paralleled elsewhere.

‖ Bh. 7, prose and v. 69; SD. 187; AP. 338. 30b; Hem. Kāvyān. 2, p. 90; Rasatar. 5, p. 53; Pratāpar. 4. 39; Kāvyapradīpa 4, p. 103: Rasagaṅg. p. 92–93; Sāhityasāra 4. 158. Cf. Regnaud, p. 339.

42 (P. 33; H. 31).

**mātsaryadveṣarāgādeś cāpalaṃ tv anavasthitiḥ**
**tatra bhartsanapāruṣyasvacchandācaraṇādayaḥ.**

'Inconstancy (*cāpala*) is fickleness [arising] from jealousy, hatred, passion, and the like; in it [there occur] threats, harsh words, wilfulness (*svacchandācaraṇa*), and so on.'

COM. Ex.: Subhāṣitāvali 735 = Spr. 378, stanza by the poetess Vikaṭanitambā [quoted also at SD. 199]; *vinikaṣaṇa*° [unidentified stanza]; *prastutam eva tāv*° [unidentified quotation]. 'Other special varieties of mental processes are not separately mentioned because they occur according to the character of the Determinants and Consequents of these very

[Transitory States just defined].' [This statement of Dhanika is misinterpreted by Regnaud (p. 328), who sees in it an explanation of the omission of detailed definitions of the Transitory States in certain of the other rhetorical treatises.]

NOTES. ‖ Bh. 7, prose and v. 59; SD. 199; AP. 338. 27 b; Sarasv. 5. 193 (ed. B. 5. 149); Hem. Kāvyān. 2, p. 91; Rasatar. 5, p. 53; Pratāpar. 4. 33; Kāvyapradīpa 4, p. 102; Rasagaṅg. p. 96–97; Sāhityasāra 4. 152. Cf. Regnaud, p. 328, 335.

## THE PERMANENT STATES

43 (P. 34; H. 32).

**viruddhair aviruddhair vā bhāvair vicchidyate na yaḥ**
**ātmabhāvaṃ nayaty anyān sa sthāyī lavaṇākaraḥ.**

'A Permanent State (*sthāyin*, sc. *bhāva*), the source of delight, is one which is not interfered with by [other] States, whether consistent [with it] or inconsistent, but which brings the others into harmony with itself.'

COM. Ex.: Bṛhatkathā [cf. Lacôte, *Essai sur Guṇāḍhya et la Bṛhatkathā*, Paris, 1908, p. 17, 83]; Mālatīm. 5, p. 126–127 [quoted also at DR. 4. 24]; *aṇṇahuṇā°* [an Apabhraṃśa stanza; cf. Pischel, *Hemacandra's Grammatik der Prākritsprachen*, 1. viii, Halle, 1877]; Dhvanyāloka 3. 24, com., p. 173; Bhartṛhari, Śṛṅgāraś. 13 = Spr. 4811; *iyaṃ sā lolā°* [unidentified stanza]; Mālatīm. 5. 18, p. 132 = Śārṅg. 4076; *ekaṃ dhyānanimī°* [unidentified stanza, quoted also at SD. 601]; Subhāṣitāvali 1916 = Śārṅg. 3596 [stanza by Candraka]; Dhvanyāloka 2. 25, com., p. 96.

NOTES. ‖ Bh. 7, prose before v. 8; SD. 205; Sarasv. 5. 19; Rasatar. 1, p. 44; Alaṃkāraśekhara 20. 32; Kāvyapradīpa 4, p. 73–74; Rasagaṅg. p. 30–31. Cf. Regnaud, p. 319–320.

44 (P. 35; H. 33).

**ratyutsāhajugupsāḥ krodho hāsaḥ smayo bhayaṃ śokaḥ**
**śamam api ke cit prāhuḥ puṣṭir nāṭyeṣu naitasya.**

'[The Permanent States are]: Love (*rati*), Energy (*utsāha*), Disgust (*jugupsā*), Anger (*krodha*), Mirth (*hāsa*), Astonishment (*smaya* = *vismaya*), Fear (*bhaya*), and Sorrow (*śoka*). Some [authorities] add Tranquillity (*śama*), [but] there is no development of it in the drama.'

COM. [For an abstract of the com. on this section see Regnaud, p. 313. In its discussion the com. quotes:] Rudr. Kāvyāl. 12. 4.

NOTES. On *śama* see 4. 53. This is called *nirveda* in some of the rhetorical treatises. Dhanaṃjaya's use of the term *śama* may be due to a desire to avoid confusion with the *nirveda* defined at 4. 10.—Meter: āryā.

‖ Bh. 6. 17; 7. 8–26; SD. 206; Rudr. Śṛṅg. 1. 10; AP. 338. 13–15; Sarasv. 5. 14; Kāvyaprakāśa 30; Hem. Kāvyān. 2, p. 83; Vāgbhaṭāl. 5. 4; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 7, p. 59–61; Pratāpar. 4. 1, p. 221; Alaṃkāraśekhara 20. 31; Kāvyapradīpa 4. 7; Rasagaṅg. p. 29, 30; Sāhityasāra 4. 49, 56, 57; Sāhityakaumudī 4. 7; Bhāṣābhūṣaṇa 38. Cf. Regnaud, p. 313, 320.

## 45 (P. 36; H. 34).

**nirvedādiratād rūpyād asthāyī svadate katham**
**vairasyāyaiva tatpoṣas tenāṣṭau sthāyino matāḥ.**

'How can an impermanent State (*asthāyin*, sc. *bhāva*) produce pleasure from a representation devoted to [the thirty-three Transitory States] beginning with Discouragement (*nirveda*)? The development of that [impermanent State would tend] to absence of Sentiment; therefore there are declared [to be] eight Permanent States.'

COM. 'Impermanence [arises] from lack of unification of the consistent and inconsistent [features] of [the thirty-three Transitory States] beginning with *nirveda*.' . . . [In the course of its discussion the com. quotes:] Kumārasambhava 3. 68; Hāla 175 [quoted also at Kāvyapradīpa 5, p. 194]; Dhvanyāloka 2. 30, com., p. 110 [tr. Jacobi (2. 31), ZDMG. 56 (1902), p. 769; cf. Jacob, JRAS. 1897, p. 290] = Subhāṣitāvali 2031; *apratiṣṭham aviśrān°* [unidentified stanza]; *yatrārthaḥ śab°*, *pradhāne 'nyatra vāk°* [unidentified stanzas]; *upoḍharāgeṇa* [possibly the first word of the stanza found at Skm. 1. 412 (ZDMG. 36. 367) = Spr. 1311].

NOTES. This section is intended to emphasize the fact that one of the Permanent States must be present in a drama as a unifying factor and as a fundamental prerequisite for the production of *rasa*.—The term *nirveda* in the first line must not be confused with the word *nirveda* used in some treatises as an equivalent of *śama*; see the notes on the preceding section.

## 46 (P. 37; H. 35).

**vācyā prakaraṇādibhyo buddhisthā vā yathā kriyā**
**vākyārthaḥ kārakair yuktā sthāyī bhāvas tathetaraiḥ.**

'Just as a verb—whether to be spoken or whether [merely] present in the mind, according to the matters under discussion —when combined with nouns relating to it (*kāraka*), is the essence of a sentence, so a Permanent State (*sthāyin bhāva*), [when combined] with the other [States, is the essence of a play].'

COM. [In the course of its discussion the com. quotes:] seven stanzas from Dhanika's Kāvyanirṇaya; Bh. 6. 34.

NOTES. The predominant position of the Permanent State and its importance in a drama or other literary work—indirectly pointed out in the preceding section—is here explained by a comparison with the function of the verb in a sentence (cf. Regnaud, p. 270). The same idea is vividly expressed in the following lines of the Bhāratīyanāṭyaśāstra (7. 8), which are quoted by Keśavamiśra in the Alaṃkāraśekhara (20, p. 76):

*yathā narāṇāṃ nṛpatiḥ śiṣyāṇāṃ ca yathā guruḥ*
*evaṃ hi sarvabhāvānām bhāvaḥ sthāyī mahān iha.*

47 (P. 38, 39; H. 36, 37).

**rasaḥ sa eva svādyatvād rasikasyaiva vartanāt**
**nānukāryasya vṛttatvāt kāvyasyātatparatvataḥ**
**draṣṭuḥ pratītir vrīḍerṣyārāgadveṣaprasaṅgataḥ**
**laukikasya svaramaṇīsaṃyuktasyeva darśanāt.**

'This very [Permanent State becomes] Sentiment (*rasa*) from the spectator's (*rasika*) own capacity for being pleased and his attitude, not from the character of [the Hero] to be imitated nor from the work's aiming at [the production of Sentiment]. The impression of the spectator with reference to shame, jealousy, passion, and hatred [is just what it would be] from seeing one in everyday life united with his beloved (*ramaṇī*).'

NOTES. For a statement of the views of some of the older Hindu rhetoricians regarding the production and perception of *rasa* see Kāvyaprakāśa 27–28 (cf. Regnaud, p. 271–273).—On the term *rasika* see DR. 4. 1, com.

48 (P. 40; H. 38).

**dhīrodāttādyavasthānāṃ Rāmādiḥ pratipādakaḥ**
**vibhāvayati ratyādīn svadante rasikasya te.**

'[The Hero], like Rāma and others, illustrating [one of] the kinds [known as] self-controlled and exalted (*dhīrodātta*), and so on, displays [the Permanent States], Love (*rati*) and the like, and these give pleasure to the spectator (*rasika*).'

NOTES. On the term *rasika* see DR. 4. 1, com.

49 (P. 41 a; H. 39 a).

**tā eva ca parityaktaviśeṣā rasahetavaḥ.**

'The Heroines, on the other hand, are productive of Sentiment without regard to their personal characteristics.'

50 (P. 41 b, 42 a; H. 39 b, c).

**krīḍatām mṛṇmayair yadvad bālānāṃ dviradādibhiḥ**
**svotsāhaḥ svadate tadvac chrotṝṇām Arjunādibhiḥ.**

'Their own [imaginative] effort [is what] causes pleasure to the auditors through [the enactment of the parts of] Arjuna and other [characters], just as [their own imaginative effort causes pleasure] to children playing with clay elephants and the like.'

COM. [In the course of its discussion the com. quotes:] Bh. 6. 15 [cf. Kāvyaprakāśa 29].

NOTES. Cf. Regnaud, p. 270.

51 (P. 42 b; H. 40 a).

**kāvyārthabhāvanāsvādo nartakasya na vāryate.**

'Pleasure (*āsvāda*) on the part of an actor, through his realizing the meaning of the work [he is presenting], is not precluded.

NOTES. ‖ SD. 50.

## FOURFOLD CHARACTER OF THE SENTIMENTS

52 (P. 43–45 a; H. 40 b–42).

**svādaḥ kāvyārthasambhedād ātmānandasamudbhavaḥ**
**vikāsavistarakṣobhavikṣepaiḥ sa caturvidhaḥ**
**śṛṅgāravīrabībhatsaraudreṣu manasaḥ kramāt**

**hāsyādbhutabhayotkarṣakaruṇānāṃ ta eva hi**
**atas tajjanyatā teṣām ata evāvadhāraṇam.**

'Charm (*svāda*) is the arising of delight to one's self from contact with the theme of a work. It is of four kinds: cheerfulness, exaltation, agitation, and perturbation of mind, in the Erotic (*śṛṅgāra*), Heroic (*vīra*), Odious (*bībhatsa*), and Furious (*raudra*) Sentiments respectively. [And] these same [kinds of Charm are produced in the case] of the Comic (*hāsya*), Marvelous (*adbhuta*), Terrible (*bhayotkarṣa*=*bhayānaka*), and Pathetic (*karuṇa*) Sentiments. For this reason these [four Sentiments just mentioned] arise from those [mentioned above]; for this very reason [there is possible] a precise determination (*avadhāraṇa*) [of the number of Sentiments (?)].'

Com. [In the course of its discussion the com. quotes:] Bh. 6. 39, 40 a.

Notes. *vikāsa*° Dhanika's com. on this section; *vikāśa*° H, V, P. In the meaning in which it is used here the word is clearly a derivative of the root *kas*. The form given in the commentary is therefore the natural and correct one, and I have accordingly adopted it in place of the erroneous *vikāśa*.—In this passage *vikṣepa* is alleged to have the meaning 'compassion' (BR. s.v., 9: 'Mitleid'); but as I know of no other occurrence of the word in this signification, I have not felt justified in adopting that rendering here.—The compound *bhayotkarṣa* is here used, because of metrical requirements, as a substitute for the regular term *bhayānaka*. A similar substitution occurs in the following section; see the notes there.

Most of the rhetorical treatises name the eight (or nine) Sentiments, in a special section, before proceeding to define them individually. In DR. this enumeration is dispensed with, probably because the mention of the Sentiments in this section is thought sufficient.—The Sentiments are enumerated in the following passages (note especially Rudr. Kāvyāl. and Sarasv., which recognize more than the usual eight or nine): Bh. 6. 15; SD. 209; Rudr. Śṛṅg. 1. 9; Rudr. Kāvyāl. 12. 3; Sarasv. 5. 251 a, b (ed. B. 5. 165); Kāvyaprakāśa 29; Hem. Kāvyān. 2, p. 67; Vāgbhaṭāl. 5. 3; Vāgbh. Kāvyān. 5, p. 53; Pratāpar. 4. 1, p. 221; Alaṃkāraśekhara 20. 1; Kāvyapradīpa 4. 6; Rasagaṅg. p. 29; Rasaratn. 5; Sāhityasāra 4. 47; Sāhityakaumudī 4. 6; Bhāṣābhūṣaṇa 37.

‖ Bh. 6. 39–41; Rudr. Śṛṅg. 3. 36; AP. 338. 7 b–9 a. Cf. Regnaud, p. 271.

53 (P. 45 b; H. 43 a).

**śamaprakarṣo nirvācyo muditādes tadātmatā.**

'The Quietistic Sentiment (*śamaprakarṣa* = *śānta-rasa*), [which arises] from happiness and the like, is to be defined as a state having that [i. e. happiness] as its essential nature.'

COM. *na yatra duḥ°* [metrical definition of *śānta-rasa*, quoted without indication of source].

NOTES. The compound *śama-prakarṣa* is here used merely as an equivalent for *śānta-rasa*, which is the term regularly employed; cf. the use of *bhayotkarṣa* for *bhayānaka* in the preceding section (4. 52).—This brief definition is the only mention of the Quietistic Sentiment (*śānta-rasa*) in the present work. As stated in DR. 4. 44 b, the Permanent State *śama*, upon which it is based, does not figure prominently in dramatic literature, and our author consequently excludes both *śama* and *śānta* from detailed consideration.

‖ SD. 238; Rudr. Śṛṅg. 3. 31, 33; Rudr. Kāvyāl. 15. 15, 16; Kāvyaprakāśa 35; Hem. Kāvyān. 2, p. 80; Vāgbhaṭāl. 5. 32; Vāgbh. Kāvyān. 5, p. 57; Rasatar. 7, p. 61; Candrāloka 6. 13; Alaṃkāraśekhara 20. 27, 28; Kāvyapradīpa 4. 12 a; Rasagaṅg. p. 33; Rasaratn. 99; Sāhityasāra 4. 128; Sāhityakaumudī 4. 12 a. Cf. Regnaud, p. 313, 315.

## SENTIMENT DEFINED

54 (P. 46, 47 a; H. 43 b, c, 44 a).

**padārthair indunirvedaromāñcādisvarūpakaiḥ**
**kāvyād vibhāvasaṃcāryanubhāvaprakhyatāṃ gataiḥ**
**bhāvitaḥ svadate sthāyī rasaḥ sa parikīrtitaḥ.**

'Sentiment (*rasa*) is declared to be the giving of pleasure by a Permanent State (*sthāyin*, sc. *bhāva*) which is produced from a poem through the elements that consist of moonlight [and the like], Discouragement [and the like], Horripilation and the like, and that find expression as Determinants, Transitory States (*saṃcārin* = *vyabhicārin*), and Consequents.'

NOTES. See also DR. 4. 1.—For a brief summary of the *rasa*-theory consult Zachariae, ZDMG. 56 (1902), p. 394–396; see also Grierson, *The Satsaiya of Bihārī*, Calcutta, 1896, p. 43–48, where the material is conveniently tabulated.

‖ Bh. 6, prose after v. 31; SD. 33 (SD. tr. 32); Kāvyaprakāśa 27, 28; Hem. Kāvyān. 2, p. 56; Vāgbhaṭāl. 5. 2; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 6, p. 56; Candrāloka 6. 3; Pratāpar. 4. 1, p. 219; Alaṃkāraśekhara 20, p. 69; Kāvyapradīpa 4. 4, 5; Rasagaṅg. p. 21–22; Rasaratn. 3; Sāhityasāra 4. 58 a; Sāhityakaumudī 4. 4, 5. Cf. Regnaud, p. 267–269.

55 (P. 47 b; H. 44 b).

**lakṣaṇaikyaṃ vibhāvaikyād abhedād rasabhāvayoḥ.**

'The same definition [will here serve] both for the Sentiments and for the States, because they are not distinct, having identical Determinants.'

THE EROTIC SENTIMENT

56 (P. 48; H. 45).

**ramyadeśakalākālaveṣabhogādisevanaiḥ**
**pramodātmā ratiḥ saiva yūnor anyonyaraktayoḥ**
**prahṛṣyamāṇā śṛṅgāro madhurāṅgaviceṣṭitaiḥ.**

'Love (*rati*) is essentially delight [manifested] in fondness for lovely places, arts, occasions, garments, pleasures, and the like. That [feeling] on the part of two young persons mutually enamored, [which is] gladsome [and manifested] by tender gestures, [constitutes] the Erotic Sentiment (*śṛṅgāra*).'

COM. Ex.: Uttararāma. 1. 26, p. 26 (place as a Determinant); *hastair antarnihita°* [unidentified stanza] (an art as a Determinant); Nāgān. 1. 14, p. 10 [see Boyd's translation, London, 1872, p. 12, note] (an art as a Determinant); Kumārasambhava 3. 26, 36 (occasion as a Determinant); Kumārasambhava 3. 53 (dress as a Determinant); *cakṣur luptamaṣī°* [unidentified stanza] (pleasure as a Determinant); Mālatīm. 1. 39, p. 46 [quoted also at Kāvyapradīpa 7, p. 277] (Love essentially delight); Mālav. 2. 3, p. 27 = Spr. 2823 (youth as a Determinant); Mālatīm. 1. 18, p. 17 [quoted also at Kāvyapradīpa 4, p. 148] (two young persons as Determinants); Mālatīm. 1. 32, p. 35 [quoted also at DR. 1. 46] (mutual passion); Mālatīm. 1. 30, p. 32 (tender gestures).

NOTES. With regard to the varieties of the Erotic Sentiment and their subdivisions see the notes on 4. 58 and 4. 65.

‖ Bh. 6, prose after v. 45; SD. 210 a–d; Rudr. Kāvyāl. 12. 5; AP. 341. 7 a; Hem. Kāvyān. 2, p. 68; Vāgbhaṭāl. 5. 5 a; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 6, p. 57; Rasamañjarī, p. 233; Candrāloka 6. 4, 5; Kāvyapradīpa 4, p. 87; Rasagaṅg. p. 33; Rasaratn. 6 a; Sāhityasāra 4. 68, 69 a. Cf. Schmidt, p. 96–120 (2d ed., p. 83–99); Regnaud, p. 301–302.

57 (P. 49; H. 46).

**ye sattvajāḥ sthāyina eva cāṣṭau**
**triṃśat trayo ye vyabhicāriṇaś ca**

**ekonapañcāśad amī hi bhāvā**
**yuktyā nibaddhāḥ pariposayanti**
**ālasyam augryaṃ maraṇaṃ jugupsā**
**tasyāśrayādvaitaviruddham iṣṭam.**

'The [eight] Involuntary States and the eight Permanent States and the thirty-three Transitory States — these forty-nine States, skilfully employed, cause it [i. e. the Erotic Sentiment] to develop; Indolence (*ālasya*), Cruelty (*augrya* = *ugratā*), Death (*maraṇa*), and Disgust (*jugupsā*), are each declared [to be] prohibited because of the unitary basis of it [i. e. of the Erotic Sentiment].'

NOTES. All the States here referred to are found in connection with the Erotic Sentiment in one or another of the various forms described in the following sections. This is explained in greater detail at Rasatar. 5, p. 55. — Meter: indravajrā (6 lines).

|| Bh. 6, prose after v. 45; SD. 210 e–h; Rudr. Śṛṅg. 3. 42, 43; AP. 341. 7 b, 8; Hem. Kāvyān. 2, p. 68; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 5, p. 55; Candrāloka 6. 4, 5; Pratāpar. 4. 53, p. 261; Rasagaṅg. p. 33.

## VARIETIES OF THE EROTIC SENTIMENT

58 (P. 50 a; H. 47 a).

**ayogo viprayogaś ca sambhogaś ceti sa tridhā.**

'[The Erotic Sentiment] is of three kinds: Privation (*ayoga*), Separation (*viprayoga*), and Union (*sambhoga*).'

NOTES. All of the treatises to which reference is made in the following paragraph distinguish two varieties of the Erotic Sentiment. These are named, in all but two cases, *vipralambha* and *sambhoga* (Vāgbhaṭāl. has *viprayoga* for the former; Rasagaṅg. and Vāgbhaṭāl. have *saṃyoga* for the latter). DR., on the other hand, recognizes three varieties, *ayoga* (4. 59), *viprayoga* (4. 65), and *sambhoga* (4. 76), the first two of which together correspond to the *vipralambha* of the other treatises.

|| Bh. 6, prose after v. 45; SD. 211; Dhvanyāloka, 2. 13, com., p. 83 (tr. Jacobi, ZDMG. 56, p. 607); Rudr. Śṛṅg. 1. 21; Rudr. Kāvyāl. 12. 5, 6; AP. 341. 4 a; Sarasv. 5. 10 a; Kāvyaprakāśa 29, com., p. 117; Hem. Kāvyān. 2, p. 68; Vāgbhaṭāl. 5. 5 b; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 6, p. 57; Rasamañjarī, p. 233; Candrāloka 6. 5 b; Pratāpar. 4. 79, p. 277; Alaṃkāraśekhara 20. 2 a; Kāvyapradīpa 4, p. 87; Rasagaṅg. p. 34; Rasaratn. 6 b; Sāhitya-

sāra 4. 69 b; Sāhityakaumudī 4, p. 31. Cf. Regnaud, p. 302; Schmidt, p. 96–120 (2d ed., p. 83–99).

## Privation and its Stages

59 (P. 50 b, 51 a; H. 47 b, c).

**tatrāyogo 'nurāge 'pi navayor ekacittayoḥ**
**pāratantryeṇa daivād vā viprakarṣād asaṃgamaḥ.**

'Of these, Privation (*ayoga*) is impossibility of being united on the part of two young persons with but a single thought, because of their separation through dependence on others or by fate, even though a passion exists [between them].'

Notes. See the notes on DR. 4. 58 and 4. 65. References to definitions of *vipralambha* (which corresponds to our author's *ayoga* and *viprayoga*) are given in the notes on 4. 65, below.—Cf. Regnaud, p. 302.

60 (P. 51 b, 52; H. 48).

**daśāvasthaḥ sa tatrādāv abhilāṣo 'tha cintanam**
**smṛtir guṇakathodvegapralāponmādasaṃjvarāḥ**
**jaḍatā maraṇaṃ ceti duravasthaṃ yathottaram.**

'It has ten stages. At first [there occurs] in it Longing (*abhilāṣa*), then Anxiety (*cintana*), Recollection (*smṛti*), Enumeration of [the loved one's] Merits (*guṇakathā*), Distress (*udvega*), Raving (*pralāpa*), Insanity (*unmāda*), Fever (*saṃjvara*), Stupor (*jaḍatā*), and Death (*maraṇa*); those are the unfortunate stages in due order.'

Notes. Pratāpar. differs from most of the works cited below in recognizing twelve stages of unrequited love instead of ten. Its list of stages does not correspond closely to that given here. See also Sarasv.

With this enumeration of 'ten stages' it is interesting to compare the following passage from *Hamlet* (2. 2. 146–151), in which Polonius describes the effect of Hamlet's separation from Ophelia:—

'And he, repulsed—a short tale to make—
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and by this declension

Into the madness wherein now he raves
And all we mourn for.'

‖ Bh. 6, prose after v. 45; 22. 154–156; SD. 214 e, f; Rudr. Śṛṅg. 2. 6–8; Rudr. Kāvyāl. 14. 4, 5; Sarasv. 5. 99, 100; Vāgbh. Kāvyān. 5, p. 64; Rasatar. 5, p. 55; Rasamañjarī, p. 236; Pratāpar. 4. 69, p. 271; Rasaratn. 85–87 a; Bhāṣābhūṣaṇa 33–36; Kāmasūtra, p. 256; Kandarpacūḍāmaṇi, Anaṅgaraṅga, and Smaradīpikā, cited by Schmidt, p. 125; Ratirahasya p. 37, 38 (ZDMG. 57, p. 714); com. on Hāla, quoting from a 'Kāmaśāstra' (Weber, *Über das Saptaçatakam des Hāla*, Leipzig, 1870, stanza 185, p. 134–135); Śukasaptati, text. simpl. 4 (ed. Schmidt, Leipzig, 1893, p. 16, l. 4–5; tr. Schmidt, Kiel, 1894, p. 9, foot); Vetālapañcaviṃśatikā 16 (ed. Uhle, Leipzig, 1881, p. 45, l. 7–15); Dinālāpanikā-śukasaptati 16. 55 (ZDMG. 45, p. 655; tr. p. 677, top); Halāyudha's Purāṇasarvasva, cited by Zachariae, BB. 4 (1878), p. 373–374; Haihayendracarita 2. 29–100 (ed. Schtscherbatskoi, St. Petersburg, 1900 [*Mémoires de l'académie impériale des sciences*, 8. série, classe hist.-philol., vol. 4, pt. 9], p. 25–36; tr. p. 86–97); Agaḍadatta 42–45 a (Jacobi, *Ausgewählte Erzählungen in Māhārāshṭrī*, Leipzig, 1886, p. 71, l. 1–7; tr. Meyer, London, 1909, p. 243). Cf. Schmidt, p. 124–132 (2d ed., p. 101–107); Regnaud, p. 304; Zachariae, BB. 4 (1878), p. 373; Weber, *Indische Studien* 15 (1878), p. 338, note 4; Pischel, *Rudraṭa's Çṛṅgāratilaka*, Kiel, 1886, p. 101 (note on 2. 6); Hall, p. 34, note; Pavolini, 'Kālidāsa e gli erotologi indiani,' *Studi italiani di filologia indo-iranica* 1 (1897), app. 1, p. 14–16. ☞ See p. 150.

61 (P. 53, 54; H. 49, 50).

**abhilāṣaḥ spṛhā tatra kānte sarvāṅgasundare**
**dṛṣṭe śrute vā tatrāpi vismayānandasādhvasāḥ**
**sākṣāt pratikṛtisvapnacchāyāmāyāsu darśanam**
**śrutir vyājāt sakhīgītamāgadhādiguṇastuteḥ.**

'Of these [ten stages] Longing (*abhilāṣa*) is a yearning when one has seen or heard of a beloved fair in every limb; in this [there occur] also surprise, joy, and perturbation. The seeing [may be] in person, in a picture, in a dream, by a shadow, or by magic; the hearing [may be] through some stratagem or through praise of [the loved one's] good qualities by a female friend, or in a song, or by a professional bard, or the like.'

Com. Ex.: Śakuntalā 1. 19, p. 33 = Spr. 745 (Longing); *stanāv ālokya tanv°* [unidentified stanza] (surprise); Viddhaśālabhañjikā 1. 31 [with the lines transposed] (joy); Kumārasambhava 5. 85 = Spr. 2470 (perturbation) Kumārasambhava 8. 2 [quoted also at DR. 2. 26] (perturbation).

NOTES. *kānte* H, V, P; *kāmye* Hall p. 39.—Pratāpar. (4. 80) uses the term *abhilāṣa* as designation for one of the four kinds of *vipralambha* enumerated in that work.

‖ Bh. 22. 157, 158; SD. 214 c, d, g; Rudr. Śṛṅg. 1. 92; 2. 9, 10; Rudr. Kāvyāl. 12. 31; Rasamañjarī, p. 236, 245. Cf. Schmidt, p. 276–278 (2d ed., p. 201–203).

62 (P. 55 a; H. 51 a).

**sānubhāvavibhāvās tu cintādyāḥ pūrvadarśitāḥ.**

'Anxiety (*cintā*) and the other [stages], together with their Consequents and Determinants, have been previously explained.'

63 (P. 55 b, 56 a; H. 51 b, c).

**daśāvasthatvam ācāryaiḥ prāyo vṛttyā nidarśitam**
**mahākaviprabandheṣu dṛśyate tadanantatā.**

'The fact that there are ten stages [of Privation] is generally pointed out by learned teachers from actual occurrence; endless examples of it are to be seen in the works of the great poets.'

NOTES. *°prabandheṣu* H, V, P; *prayogeṣu* Hall p. 39.—Apparently in anticipation of objections, Dhanaṃjaya points out, in this section and the following, the general acceptance and the reasonableness of the 'ten stages' mentioned in section 60.

64 (P. 56 b, 57 a; H. 52).

**dṛṣṭe śrute 'bhilāṣāc ca kiṃ nautsukyam prajāyate**
**aprāptau kiṃ na nirvedo glāniḥ kiṃ nāticintanāt.**

'Why should not Impatience arise from Longing, when one has seen or heard of [a beloved]? Why should not Discouragement [arise] when [the beloved] can not be gained? Why not Weakness from excessive Anxiety?'

COM. The rest—secret love, etc.—must be learned from the Kāmasūtra.

### SEPARATION AND ITS VARIETIES

65 (P. 57 b, 58 a; H. 53).

**viprayogas tu viśleṣo rūḍhavisrambhayor dvidhā**
**mānapravāsabhedena māno 'pi praṇayerṣyayoḥ.**

'Separation (*viprayoga*) is the sundering of two persons between whom an intimacy has sprung up. It is of two kinds, being divided according to [its arising from] Resentment or Absence. The Resentment [arises] in [a state of] fondness or in [a state of] jealousy.'

NOTES. Most of the other treatises differ from DR. in recognizing four varieties of *vipralambha*, usually named *abhilāṣa* (*pūrvānurāga*), *māna* (*īrṣyā*), *pravāsa*, and *karuṇa*. The first of these is practically equivalent to our author's *ayoga* (see DR. 4. 59); *māna* and *pravāsa* are mentioned in this section; with reference to *karuṇa* see the notes on 4. 74. A tabular conspectus of the varieties recognized in the different rhetorical works is given by Schmidt (p. 120; 2d ed., p. 99); it is, however, not absolutely complete and accurate.

See the notes on 4. 58, above. — The references given in the following paragraph are to definitions of the term *vipralambha* (which corresponds to our author's *ayoga* and *viprayoga*) and to statements concerning *māna* and its two forms.

‖ Bh. 6, prose after v. 45; SD. 212, 213, 218 a; Dhvanyāloka, 2. 13, com., p. 83 (tr. Jacobi, ZDMG. 56, p. 607); Rudr. Śṛṅg. 1. 22 a, 24; 2. 1; Rudr. Kāvyāl. 14. 1; AP. 341. 5; Sarasv. 5. 45, 46 a, 48 b; 5. 365 (ed. B. p. 310); Kāvyaprakāśa 29, com., p. 120; Hem. Kāvyān. 2, p. 71, 72; Vāgbhaṭāl. 5. 17, 19 a; Vāgbh. Kāvyān. 5, p. 54; Rasatar. 6, p. 59; Pratāpar. 4. 80; Alaṃkāraśekhara 20. 10, 11, p. 71; Kāvyapradīpa 4, p. 88; Rasagaṅg. p. 34, 35; Rasaratn. 55, 57, 29 a; Sāhityakaumudī 4, p. 32, 33. Cf. Regnaud, p. 303; Schmidt, p. 96–120 (2d ed., p. 83–99); Pischel, *Rudraṭa's Çṛṅgāratilaka*, Kiel, 1886, p. 101 (note on 2. 1).

66 (P. 58 b; H. 54 a).

**tatra praṇayamānaḥ syāt kopāvasitayor dvayoḥ.**

'Of these [two kinds], the Resentment arising in [a state of] fondness is to be [understood as that] of two [lovers] who are determined to be angry.'

COM. Ex.: Uttararāma. 3. 37, p. 84 (Resentment on the part of the Hero); *praṇayakupitāṃ dṛṣṭ°*, stanza by Vākpatirājadeva (= Muñja) [quoted also at DR. 4. 67 and in the com. on Hemacandra's Anekārthasaṃgraha 3. 483 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 133, foot)] (Resentment on the part of the Heroine); Hāla 27 (Resentment on the part of both). [Cf. Hem. Kāvyān. 2, p. 72–73, where these same examples are quoted.]

NOTES. *kopāvasitayor* H, V, P; *kopāveśitayor* Hall p. 39.

‖SD. 218b, c; Rasaratn. 29b; Sāhityakaumudī, p. 33. Cf. Regnaud, p. 305; Schmidt, p. 96-120 (2d ed., p. 83-99).

67 (P. 59, 60; H. 54b, c, 55).

**strīṇām īrṣyākṛto mānaḥ kopo 'nyāsaṅgini priye**
**śrute vā 'numite dṛṣṭe śrutis tatra sakhīmukhāt**
**utsvapnāyitabhogāṅkagotraskhalanakalpitaḥ**
**tridhā ''numāniko dṛṣṭaḥ sākṣād indriyagocaraḥ.**

'The Resentment arising in [a state of] jealousy is anger on the part of women when their lover is heard, inferred, or seen [to be] devoted to another. Of these [three possibilities] hearing [of infidelity means learning of it] from female friends. If it is inferred, it is of three kinds, according as it is deduced from words uttered in a dream, from indications of intercourse [with another], or from the inadvertent mention of [another woman's] name. If it is seen, it is personally witnessed.

COM. Ex.: *subhru tvaṃ navanīta°*, stanza by Dhanika (infidelity heard of from a friend); *nirmagnena mayāmbh°*, stanza by Rudra (infidelity inferred from words uttered in a dream); Māgha 11. 34 = Spr. 3413 [quoted also at DR. 2. 40 and SD. 219; Böhtlingk did not record in Spr. the ultimate source of this stanza] (infidelity inferred from bodily disfigurement); Hāla 967 (infidelity inferred from mention of another's name); *praṇayakupitāṃ dṛṣṭ°*, stanza by Muñja (= Vākpatirāja) [quoted also at DR. 4. 66 and in the com. on Hemacandra's Anekārthasaṃgraha 3. 483 (ed. Zachariae, Vienna, 1893, Extracts from the Com., p. 133, foot)] (infidelity personally witnessed).

NOTES. Line 1 is quoted in Āśādhara's com. on Appayyadīkṣita's Kuvalayānandakārikās 41 (tr. Schmidt, Berlin, 1907, p. 39).
‖SD. 219; Rudr. Śṛṅg. 2. 44; Rudr. Kāvyāl. 14. 15, 17; Pratāpar. 4. 81; Alaṃkāraśekhara 20. 13; Rasaratn. 30, 31a; Sāhityakaumudī, p. 33. Cf. Regnaud, p. 305; Schmidt, p. 96-120 (2d ed., p. 83-99).

68 (P. 61; H. 56).

**yathottaraṃ guruḥ ṣaḍbhir upāyais tam upācaret**
**sāmnā bhedena dānena natyupekṣārasāntaraiḥ.**

'The loved one (*guru*) may remedy this [resentment] by six expedients [employed] in proper succession: Conciliation (*sāman*),

Dissension (*bheda*), Gift-giving (*dāna*), Humility (*nati*), Indifference (*upekṣā*), and Diversion (*rasāntara*).'

NOTES. The term *rasāntara* signifies '[substitution of] another emotion' and consequently indicates the diversion from resentment effected by such substitution.

‖ Bh. 23. 62; SD. 220 a, b; Rudr. Śṛṅg. 2. 62, 63; Rudr. Kāvyāl. 14. 27; Rasaratn. 31 b, 32 a.

69 (P. 62–64 a; H. 57, 58).

**tatra priyavacaḥ sāma bhedas tatsakhyupārjanam**
**dānaṃ vyājena bhūṣādeḥ pādayoḥ patanaṃ natiḥ**
**sāmādau tu parikṣīṇe syād upekṣā 'vadhīraṇam**
**rabhasatrāsaharṣādeḥ kopabhraṃśo rasāntaram**
**kopaceṣṭāś ca nārīṇām prāg eva pratipāditāḥ.**

'Of these [expedients], Conciliation [is the use of] endearing words; Dissension, the winning over of her friends; Gift-giving, [regaining her favor] under pretext of [giving her] ornaments and the like; Humility, falling at her feet. When Conciliation and the other [expedients] have been exhausted, [then] Indifference — [that is], disregard [of her] — may be [employed]. Diversion is the interruption of her anger through impetuosity, fear, joy, or the like. The actions of women in anger have been previously explained.'

COM. Ex.: *smitajyot°*, stanza by Dhanika (Conciliation); Śṛṅgāratilaka [attributed to Kālidāsa] 3 = Spr. 1108 [this example is enclosed in brackets in H] (Conciliation); *kṛte 'py ājñā°*, stanza by Dhanika (Dissension); Māgha 7. 55 (Gift-giving); Hāla 188 (Humility); *kiṃ gatena na hi yukt°* [cf. Kirātārjunīya 9. 40 a] (Indifference); *abhivyaktālīkaḥ sakala°*, stanza by Dhanika [quoted also at DR. 2. 79] (Diversion).

NOTES. The various manifestations of anger on the part of women are explained at 2. 26, 28, 30.

‖ Bh. 23. 63–65 a, 68; SD. 220 c–f; Rudr. Śṛṅg. 2. 64–75; Rudr. Kāvyāl. 14. 28–31; Rasaratn. 32 b–34.

70 (P. 64 b, 65 a; H. 59).

**kāryataḥ sambhramāc chāpāt pravāso bhinnadeśatā**
**dvayos tatrāśruniḥśvāsakārśyalambālakāditā.**

'[The Separation due to] Absence (*pravāsa*) is the presence of the two [lovers] at different places owing to business, confusion, or a curse. In such a case there is weeping, sighing, emaciation, letting the hair hang down, and the like.'

NOTES. In this kind of *viprayoga* the heroine is of the type known as *proṣitapriyā* or *proṣitabhartṛkā*. Cf. DR. 2. 43.
‖ SD. 221; Rudr. Śṛṅg. 2. 83; Rudr. Kāvyāl. 14. 33; Sarasv. 5. 49; Hem. Kāvyān. 2, p. 73; Vāgbhaṭāl. 5. 19 b; Vāgbh. Kāvyān. 5, p. 54; Pratāpar. 4. 83; Alaṃkāraśekhara 20. 14 a; Kāvyapradīpa 4, p. 88; Sāhityakaumudī 4, p. 34. Cf. Regnaud, p. 305–306; Schmidt, p. 96–120 (2d ed., p. 83–99).

71 (P. 65 b; H. 60 a).

**sa ca bhāvī bhavan bhūtas tridhā "dyo buddhipūrvakaḥ.**

'The first [variety of Absence, that owing to business], being premeditated, is of three kinds: future, present, or past.'

COM. Ex.: Hāla 47 (prospective Absence); Amaru 13 = Spr. 4291 [this example is enclosed in brackets in H; the reference 4. 29 in Simon's ed. of Amaru, p. 62, is a misprint for 4. 59] (the person is departing); Amaru 92 = Spr. 2965 (the person is departing); Meghadūta 2. 23 (the person has gone).

NOTES. ‖ SD. 223; Sāhityakaumudī 4, p. 34. Cf. Schmidt, p. 96–120 (2d ed., p. 83–99).

72 (P. 66 a; H. 60 b).

**dvitīyaḥ sahasotpanno divyamānuṣaviplavāt.**

'The second [variety of Absence, that due to confusion], comes about suddenly, through disaster caused by gods or mortals.'

COM. As in the Vikramorvaśī and the Mālatīmādhava.

73 (P. 66 b; H. 60 c).

**svarūpānyatvakaraṇāc chāpajaḥ saṃnidhāv api.**

'[The third variety of Absence], that arising from a curse, is caused by the change of one's form into another, even in the presence [of the beloved].'

COM. As in the Kādambarī.

NOTES. ‖ Kāvyapradīpa 4, p. 88.

74 (P. 67; H. 61).

**mṛte tv ekatra yatrānyaḥ pralapec choka eva saḥ**
**vyāśrayatvān na śṛṅgāraḥ pratyāpanne tu netaraḥ.**

'When, one being dead, the other laments — that [is called] Sorrow. [Under those circumstances] the Erotic Sentiment is not [present], because there is no means of escape [from death]; but in the case of one restored [to life] there should be no other [Sentiment].'

COM. As in the Raghuvaṃśa and the Kādambarī.

NOTES. *vyāśrayatvān* H, V, P; *nirāśrayān* Hall p. 39 (as elsewhere in his list of various readings, Hall here disregards the principle of euphonic combination). — On the use of the locative adverb *ekatra* as a member of the absolute phrase *mṛte ekatra* see Whitney, *Sanskrit Grammar*, § 1099. The other treatises that mention the contingency of separation by death (see the citations below) recognize a special variety of *vipralambha* named *karuṇa*, no mention of which is made in DR. Being a subdivision of *śṛṅgāra*, this must not be confused with the *rasa* known as *karuṇa* (cf. Rudr. Kāvyāl. 14. 1, com.: *karuṇa-vipralambhas tu śṛṅgāra eva*).

‖ SD. 224; Rudr. Śṛṅg. 2. 93; Rudr. Kāvyāl. 14. 34; Sarasv. 5. 372 (ed. B. p. 311); Vāgbhaṭāl. 5. 20; Rasatar. 1, p. 44; Alaṃkāraśekhara 20. 14 b, c; Kāvyapradīpa 4, p. 88; Rasaratn. 57; cf. Rasagaṅg. p. 32. Cf. Regnaud, p. 304, note 1; 306; Schmidt, p. 96–120 (2d ed., p. 83–99).

75 (P. 68; H. 62).

**praṇayāyogayor utkā pravāse proṣitapriyā**
**kalahāntariterṣyāyāṃ vipralabdhā ca khaṇḍitā.**

'In [Separation due to Resentment arising in a state of] fondness and in Privation [the Heroine is] "one that is distressed at [her lover's] absence" (*utkā* = *virahotkaṇṭhitā*); in [Separation due to] Absence, she is "one whose beloved is away" (*proṣitapriyā*); in [Separation due to Resentment arising from] jealousy, she is "one that is separated by a quarrel" (*kalahāntaritā*), "one that is deceived" (*vipralabdhā*), and "one that is enraged" (*khaṇḍitā*).'

NOTES. For explanation of the special designations *utkā, proṣitapriyā,* etc., see DR. 2. 39–43.

## Union and its Characteristics

76 (P. 69; H. 63).

**anukūlau niṣevete yatrānyonyaṃ vilāsinau**
**darśanasparśanādīni sa sambhogo mudānvitaḥ.**

'Union (*sambhoga*) is that blissful [state] in which the two playful [lovers], in complete agreement, enjoy seeing each other, touching each other, and the like.'

Com. Ex.: Uttararāma. 1. 27, p. 27; 1. 35, p. 33 [the last line of this stanza differs from the printed texts; quoted also at DR. 4. 32]; *lāvaṇyāmṛta°*, stanza by Dhanika.

Notes. The designation *sambhoga* is found in all of the treatises except Rasagaṅg. and Vāgbhaṭāl., which substitute the term *saṃyoga*.
|| Bh. 6, prose after v. 45; SD. 225; Dhvanyāloka, p. 83; Rudr. Śṛṅg. 1. 22 a, 23, 164; Rudr. Kāvyāl. 13. 1; AP. 341. 6; Sarasv. 5. 51, 53 b; 5. 377 (ed. B. p. 312); Hem. Kāvyān. 2, p. 70; Vāgbh. Kāvyān. 5, p. 53; Rasatar. 6, p. 57; Pratāpar. 4. 79; Alaṃkāraśekhara 20, p. 69; Kāvyapradīpa 4, p. 88; Rasagaṅg. p. 34; Sāhityakaumudī 4, p. 31. Cf. Regnaud, p. 302; Schmidt, p. 96–120 (2d ed., p. 83–99).

77 (P. 70; H. 64).

**ceṣṭās tatra pravartante līlādyā daśa yoṣitām**
**dākṣiṇyamārdavapremṇām anurūpāḥ priyam prati.**

'In this [state of Union] there occur the ten actions of women — Sportiveness (*līlā*) and the others — according to [the woman's] kindness, gentleness, and devotion to her husband.'

Notes. The 'ten actions of women' here referred to are described at 2. 49, 60–69.
|| Bh. 6, prose after v. 45; Rudr. Kāvyāl. 13. 2.

78 (P. 71; H. 65).

**ramayec cāṭukṛt kāntaḥ kalākrīḍādibhiś ca tām**
**na grāmyam ācaret kiṃ cin narmabhraṃśakaraṃ na ca.**

'Her lover, using flattering words, should cause her pleasure by means of the arts, amorous sports, and the like; [but] he should not do anything vulgar, nor anything that would disturb her good humor.'

Com. Ex.: Ratn. 1. 21, p. 18.

## The Heroic Sentiment

79 (P. 72; H. 66).

> **vīraḥ pratāpavinayādhyavasāyasattva-**
> **mohāviṣādanayavismayavikramādyaiḥ**
> **utsāhabhūḥ sa ca dayāraṇadānayogāt**
> **tredhā kilātra matigarvadhṛtipraharṣāḥ.**

'The Heroic Sentiment (*vīra*) [is induced] by power, good conduct, determination, courage, infatuation, cheerfulness, polity, astonishment, might, and the like [as Determinants], and is based on [the Permanent State] Energy (*utsāha*). It is of three kinds, having benevolence, fighting, or liberality [as Consequent]. In it [there occur] Assurance, Arrogance, Contentment, and Joy [as Transitory States].'

Com. Jīmūtavāhana in the Nāgānanda is an instance of a benevolent hero; Rāma in the Mahāvīracarita, of a warlike hero; Paraśurāma, Vali, and others [in dramas based on the Rāma legend] are liberal heroes, as can be seen from Mahāvīra. 2. 35 c, p. 75; *kharvagranthivimukta*° [unidentified stanza]; stanza by Dhanika = Śārṅg. 278.

Notes. The word *praharṣa* in line 4 is used as a metrical substitute for the regular term *harṣa* (see 4. 16). — Meter: vasantatilakā.

|| Bh. 6, prose and v. 68, 69; SD. 234; Rudr. Śṛṅg. 3. 14, 15, 19, 47, 48 a; Rudr. Kāvyāl. 15. 1, 2; AP. 341. 14, 15 a; Sarasv. 5, prose after v. 290 (ed. B. p. 299–300); Hem. Kāvyān. 2, p. 77; Vāgbhaṭāl. 5. 21; Vāgbh. Kāvyān. 5, p. 56; Rasatar. 7, p. 60; 5, p. 55; Candrāloka 6. 9; Pratāpar. 4. 53, p. 261; Alaṃkāraśekhara 20. 21; Rasagaṅg. p. 37; Rasaratn. 89; Sāhityasāra 4. 98, 99; Sāhityakaumudī 4, p. 37. Cf. Regnaud, p. 309–310.

## The Odious Sentiment

80 (P. 73; H. 67).

> **bībhatsaḥ kṛmipūtigandhivamathuprāyair jugupsaikabhūr**
> **udvegī rudhirāntrakīkasavasāmāṃsādibhiḥ kṣobhaṇaḥ**
> **vairāgyāj jaghanastanādiṣu ghṛṇāśuddho 'nubhāvair vṛto**
> **nāsāvaktravikūṇanādibhir ihāvegārtiśaṅkādayaḥ.**

'The Odious Sentiment (*bībhatsa*) has [the Permanent State] Disgust (*jugupsā*) as its sole basis; it causes distress (*udvegin*) chiefly by means of worms, stinking matter, and

nausea; it causes horror by means of blood, entrails, bones, marrow, flesh, and the like; it causes unmixed aversion in the case of the hips, breasts, and so forth [of women] because of renunciation. It is accompanied by contraction of the nose, mouth, and so on as Consequents. In it [there occur] Agitation, Sickness, Apprehension, and the like [as Transitory States].'

COM. Ex.: Mālatīm. 5. 16, p. 131 = Śārṅg. 4075 [quoted also at Kāvyapradīpa 4, p. 97] (distress); Mahāvīra. 1. 35, p. 25 (horror); *lālāṃ vaktrā°* [unidentified stanza] (aversion).

NOTES. *ghṛṇāśuddho* H, V, P; *ghṛṇāyukto* Hall p. 39. — For metrical reasons the word *ārti* is used instead of the technical term *vyādhi* (see 4. 38). — Meter: śārdūlavikrīḍita.

‖Bh. 6, prose and v. 74, 75; SD. 236; Rudr. Śṛṅg. 3. 25, 27, 49; Rudr. Kāvyāl. 15. 5, 6; AP. 341. 16, 17 a; Hem. Kāvyān. 2, p. 79; Vāgbhaṭāl. 5. 31; Vāgbh. Kāvyān. 5, p. 56–57; Rasatar. 7, p. 60; 5, p. 55; Candrāloka 6. 11; Pratāpar. 4. 53, p. 261; Alaṃkāraśekhara 20. 24; Rasaratn. 98; Sāhityasāra 4. 125 a. Cf. Regnaud, p. 311–312.

## THE FURIOUS SENTIMENT

81 (P. 74; H. 68).

> **krodho matsaravairivaikṛtamayaiḥ poṣo 'sya raudro 'nujaḥ**
> **kṣobhaḥ svādharadaṃśakampabhrukuṭisvedāsyarāgair yutaḥ**
> **śastrollāsavikatthanāṃsadharaṇīghātapratijñāgrahair**
> **atrāmarṣamadau smṛtiś capalatāsūyaugryavegādayaḥ.**

'[The Permanent State] Anger (*krodha*) [is caused] by [feelings] such as indignation and aversion to an enemy [as Determinants]; the resulting development of it is the Furious Sentiment (*raudra*), a state of agitation accompanied by biting one's lip, trembling, frowning, sweating, redness of the face, [and also] by drawing of weapons, [holding] the shoulders boastfully, striking the earth, vowing, and imprisonment [as Consequents]. In it [there occur the Transitory States] Indignation, Intoxication, Recollection, Inconstancy, Envy, Cruelty, Agitation, and the like.'

COM. Ex.: Mahāvīra. 3. 44, p. 121 (Anger caused by indignation);

Veṇī. 1. 8, p. 11 [quoted also at DR. 3. 10] (Anger caused by aversion to an enemy). This is to be seen in general also in the Mahāvīracarita, Veṇīsaṃhāra, and other plays.

NOTES. The word *vega,* in line 4, is used for *āvega* on account of the meter. On *bhrukuṭi* see Bh. 8. 120, where it is defined. — Meter: śārdūlavikrīḍita.

‖ Bh. 6, prose and v. 64–67; SD. 232, 233; Rudr. Śṛṅg. 3. 11, 13, 46; Rudr. Kāvyāl. 15. 13, 14; AP. 341. 13; Hem. Kāvyān. 2, p. 76; Vāgbhaṭāl. 5. 29, 30; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 7, p. 60; 5, p. 55; Candrāloka 6. 8; Pratāpar. 4. 53, p. 261; Alaṃkāraśekhara 20. 19. 20; Rasagaṅg. p. 33; Rasaratn. 96, 97; Sāhityasāra 4. 96. Cf. Regnaud, p. 309.

## THE COMIC SENTIMENT

82. (P. 75; H. 69).

**vikṛtākṛtivāgveṣair ātmano 'tha parasya vā**
**hāsaḥ syāt paripoṣo 'sya hāsyas triprakṛtiḥ smṛtaḥ.**

'Mirth (*hāsa*) [is caused] by one's own or another's strange actions, words, or attire; the development of this is declared [to be] the Comic Sentiment (*hāsya*), which is of threefold origin.'

COM. Ex.: *jātam me paruṣ°* [unidentified] stanza spoken by Rāvaṇa (laughter at oneself); Spr. 4588 (laughter at another).

NOTES. Mirth is of two kinds, since it may be provoked by some characteristic of the person amused or of another person; in either case the mirthful individual may be one of the higher, middling, or lower characters in the play (hence the 'threefold origin' mentioned in the text). There are consequently six possible varieties of the Comic Sentiment (as noted also in the commentary), and these are separately described in the following section.

‖ Bh. 6, prose and v. 49, 50, 61; SD. 228 a–e; Rudr. Śṛṅg. 3. 1; Rudr. Kāvyāl. 15. 11; Hem. Kāvyān. 2, p. 74; Vāgbhaṭāl. 5. 23; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 7, p. 59; Candrāloka 6. 6; Alaṃkāraśekhara 20. 16; Rasagaṅg. p. 43; Rasaratn. 91; Sāhityasāra 4. 78. Cf. Regnaud, p. 306–308.

83 (P. 76, 77; H. 70, 71).

**smitam iha vikāsinayanaṃ**
**kiṃ cil lakṣyadvijaṃ tu hasitaṃ syāt**
**madhurasvaraṃ vihasitaṃ**
**saśiraḥkampam idam upahasitam**

**apahasitaṃ sāsrākṣaṃ**
**vikṣiptāṅgam bhavaty atīhasitam**
**dve dve hasite caiṣāṃ**
**jyeṣṭhe madhye 'dhame kramaśaḥ.**

'In this connection a Gentle Smile (*smita*) is opening the eyes wide; a Smile (*hasita*) is showing the teeth to some extent; Laughing (*vihasita*) is making a soft sound; Laughter (*upahasita*) is the same, accompanied by shaking of the head; Uproarious Laughter (*apahasita*) is [laughter] accompanied by tears; and Convulsive Laughter (*atīhasita* = *atihasita*) is [laughter] with shaking of the body. Two of these varieties of laughter [are characteristic] of the higher, two of the middling, and two of the lower [characters], in the order named.'

COM. That is, *smita* and *hasita* are employed by the higher characters, in amusement at themselves and others respectively; similarly *vihasita* and *upahasita* by middling characters, and *apahasita* and *atihasita* by the lower characters.

NOTES. *atihasitam* H, V, P; *atīhasitam* correction suggested by Dr. Louis H. Gray to remedy the metrical defect in this line. See Addenda, p. 150. — Meter: āryā (two stanzas).

|| Bh. 6. 52–60; SD. 228 g–l; Rudr. Śṛṅg. 3. 2, 4; Rudr. Kāvyāl. 15. 12; AP. 341. 9 b, 10, 11 a; Hem. Kāvyān. 2, p. 74, 75; Vāgbhaṭāl. 5. 24; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 7, p. 59–60; Alaṃkāraśekhara 20. 17; Rasagaṅg. p. 44; Sāhityasāra 4. 79 b. Cf. Regnaud, p. 307.

84 (P. 78 a; H. 72 a).

**nidrālasyaśramaglānimūrchāś ca sahacāriṇaḥ.**

'The Transitory States [occurring in connection with the Comic Sentiment] are Sleeping, Indolence, Weariness, Weakness, and Stupor.'

NOTES. The word *mūrchā* seems to be used here to represent the word *jaḍatā*, and I have so translated it. The word *sahacāriṇaḥ*, 'concomitants,' furthermore, is merely a substitute for *vyabhicāriṇaḥ*, 'Transitory States.'

|| Bh. 6, prose after v. 48; SD. 228 f; Rudr. Śṛṅg. 3. 44; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 5, p. 55; Pratāpar. 4. 53, p. 261. Cf. Regnaud, p. 307.

### The Marvelous Sentiment

85 (P. 78 b, 79; H. 72 b, 73).

**atilokaiḥ padārthaiḥ syād vismayātmā raso 'dbhutaḥ**
**karmāsya sādhuvādāśruvepathusvedagadgadāḥ**
**harṣāvegadhṛtiprāyā bhavanti vyabhicāriṇaḥ.**

'The Marvelous Sentiment (*adbhuta*), whose essence is [the Permanent State] Astonishment (*vismaya*), [is caused] by supernatural things [as Determinants]; it has as its result (*karma*) [i. e. as Consequents] exclamations of surprise, weeping, trembling, sweating, and stammering; the Transitory States [occurring in connection with it] are generally Joy, Agitation, and Contentment.'

Com. Ex.: Mahāvīra. 1. 54, p. 38.

Notes. °*vepathu*° H, V, P; °*vamathu*° Hall p. 39.—With *vismayātmā* compare *śokātmā* in 4. 87 and the compounds of *-bhū* in 4. 79 and 4. 80. The brevity of Dhanaṃjaya's definitions of the Sentiments necessitates this compendious method of naming the corresponding Permanent States. ‖ Bh. 6, prose and v. 76, 77; SD. 237; Rudr. Śṛṅg. 3. 28, 30, 50; Rudr. Kāvyāl. 15. 9, 10; Hem. Kāvyān 2, p. 79; Vāgbhaṭāl. 5. 25, 26; Vāgbh. Kāvyān. 5, p. 57; Rasatar. 7, p. 60; 5, p. 55; Candrāloka 6. 12; Pratāpar. 4. 53, p. 261; Alaṃkāraśekhara 20. 25, 26; Rasaratn. 92, 93; Sāhityasāra 4. 126. Cf. Regnaud, p. 312–313.

### The Terrible Sentiment

86 (P. 80; H. 74).

**vikṛtasvarasattvāder bhayabhāvo bhayānakaḥ**
**sarvāṅgavepathusvedaśoṣavaicittyalakṣaṇaḥ**
**dainyasambhramasammohatrāsādis tatsahodaraḥ.**

'The Terrible Sentiment (*bhayānaka*), with Fear, (*bhaya*) as its [Permanent] State (*bhāva*), [results] from change of voice, loss of courage, and the like [as Determinants]; it is characterized by trembling of all the limbs, sweating, being parched, and fainting [as Consequents]; its associated [Transitory States] are Depression, Agitation, Distraction, Fright, and the like.'

COM. Ex.: *śastram etat samut°* [unidentified stanza]; Ratn. 2. 3, p. 29 [quoted also at DR. 2. 92]; *svagehāt panth°* [unidentified stanza].

NOTES. *°vaicittya°* H, V, P; *°vaivarṇya°* Hall p. 39.—The word *sambhrama* is apparently used for the special term *āvega*, and the compound *sammoha* for the simple *moha*; see 4. 32, 35.

‖ Bh. 6, prose and v. 70–73; SD. 235; Rudr. Śṛṅg. 3. 20, 24. 48 b; Rudr. Kāvyāl. 15. 7, 8; AP. 341. 15 b; Hem. Kāvyān. 2, p. 78; Vāgbhaṭāl. 5. 27, 28; Vāgbh. Kāvyān. 5, p. 56; Rasatar. 7, p. 60; 5, p. 55; Candrāloka 6. 10; Pratāpar. 4. 53, p. 261; Alaṃkāraśekhara 20. 22, 23; Rasaratn. 94, 95; Sāhityasāra 4. 123. Cf. Regnaud, p. 311.

## THE PATHETIC SENTIMENT

87 (P. 81, 82; H. 75, 76).

**iṣṭanāśād aniṣṭāpteḥ śokātmā karuṇo 'nu tam**
**niḥśvāsocchvāsaruditastambhapralapitādayaḥ**
**svāpāpasmāradainyādhimaraṇālasyasambhramāḥ**
**viṣādajaḍatonmādacintādyā vyabhicāriṇaḥ.**

'The Pathetic Sentiment (*karuṇa*), with [the Permanent State] Sorrow (*śoka*) as its essence, [results] from loss of something cherished and from attaining of something undesired. In consequence of it [there occur] heaving of sighs, drawing of sighs, weeping, paralysis, lamentation, and the like [as Consequents]; the Transitory States [occurring in connection with it] are Sleeping, Epilepsy, Depression, Sickness, Death, Indolence, Agitation, Despair, Stupor, Insanity, Anxiety, and so forth.'

COM. Ex.: Kumārasambhava 4. 3 (loss of something cherished); the imprisonment of Sāgarikā in the Ratnāvalī (attainment of something undesired).

NOTES. *aniṣṭāpteḥ* Hall p. 39; *aniṣṭāptau* H, V, P. I have adopted the variant given by Hall, in order to avoid the harsh contrast of ablative and locative in parallel expressions.—The word *svāpa* is used as a substitute for *nidrā* (see 4. 28); in this case there is no metrical reason for the change of term. The word *ādhi*, which really signifies 'anxiety, mental disturbance,' is here apparently a representative of the term *vyādhi*, 'Sickness' (see 4. 38). As in the preceding section, the regular term *āvega* is replaced by the synonymous designation *sambhrama*.

‖ Bh. 6, prose and v. 62, 63; SD. 230, 231; Rudr. Śṛṅg. 3. 8, 10, 45; Rudr. Kāvyāl. 15. 3, 4; AP. 341. 11 b, 12; Hem. Kāvyān. 2, p. 76; Vāgbhaṭāl. 5. 22; Vāgbh. Kāvyān. 5, p. 55; Rasatar. 7, p. 60; 5, p. 55; Candrā-

loka 6. 7; Pratāpar. 4. 53, p. 261; Alaṃkāraśekhara 20. 18; Rasagaṅg. p. 33; Rasaratn. 90; Sāhityasāra 4. 92, 93. Cf. Regnaud, p. 308.

## Various Matters Omitted in this Work

88 (P. 83; H. 77).

**prītibhaktyādayo bhāvā mṛgayākṣādayo rasāḥ**
**harṣotsāhādiṣu spaṣṭam antarbhāvān na kīrtitāḥ.**

'The States of Friendship (*prīti*), Devotion (*bhakti*), and the like, [as well as] the Sentiments of Hunting (*mṛgayā*), Gambling (*akṣa*), and the like, are not enumerated [in this work] because they are clearly included in Joy (*harṣa*), Energy (*utsāha*), and the rest.'

Notes. Cf. SD. 241; Rudr. Kāvyāl. 15. 17–19; Sarasv. 5. 252 (ed. B. 5. 167); Rasatar. 6, p. 56; Rasagaṅg. p. 45–46; Rasaratn. 5, com.; Sāhityasāra 4. 134.

89 (P. 84; H. 78).

**ṣaṭtriṃśad bhūṣaṇādīni sāmādīny ekaviṃśatiḥ**
**lakṣmasaṃdhyantarāṅgāni sālaṃkāreṣu teṣu ca.**

'The thirty-six [subdivisions] beginning with Ornament (*bhūṣaṇa*), and the twenty-one [subdivisions] beginning with Conciliation (*sāman*)—which are subdivisions [respectively] of the Characteristic Features (*lakṣman* = *lakṣaṇa*) and the Special Junctures (*saṃdhyantara*)—are also [not separately enumerated because they are included] in these [States of Joy, Energy, and the rest] and their embellishments (*alaṃkāra*).'

Com. Bh. 19. 53 b; Bh. 16. 1 a (= 17. 1 a, ed. Regnaud, *Annales du Musée Guimet*, vol. 1, Paris, 1880, p. 88).

Notes. *lakṣyasaṃdhyantarāṅgāni* H, V, P; *lakṣmasaṃdhyantarākhyāni* Hall p. 39. I adopt Hall's variant reading of the first word, as *lakṣya°* is probably merely a copyist's error for *lakṣma°*, due to the similarity of *y* and *m* in the Nāgarī character. The word *lakṣman* is here equivalent to *lakṣaṇa*, which is the usual designation of the subdivisions referred to. — Cf. Lévi, p. 95, 104.

### Conclusion of the Fourth Book

90 (P. 85; H. 79).

> **ramyaṃ jugupsitam udāram athāpi nīcam**
> **ugraṁ prasādi gahanaṃ vikṛtaṃ ca vastu**
> **yad vā ”pya vastu kavibhāvakabhāvyamānam**
> **tan nāsti yan na rasabhāvam upaiti loke.**

‘[Whether one take] a subject that is delightful or disgusting, exalted or lowly, cruel or kindly, obscure [as in the original story] or adapted [to be more intelligible], or whether one take a subject originated by the imagination of a poet, there is no [subject] that can not succeed in conveying Sentiment among mankind.’

Notes. Meter: vasantatilaka.

### Conclusion of the Entire Work

91 (P. 86; H. 80).

> **Viṣṇoḥ sutenāpi Dhanaṃjayena**
> **vidvanmanorāganibandhahetuḥ**
> **āviṣkṛtam Muñjamahīśagoṣṭhī-**
> **vaidagdhyabhājā Daśarūpam etat.**

‘This Daśarūpa, [which will be] the cause of [the preparation of] literary productions of interest to the discerning, was given to the world by Dhanaṃjaya, son of Viṣṇu, whose intelligence was derived from discourse with the sovereign lord Muñja.’

Notes. °*bhājā* H, V, P; ° *bhāvād* Hall p. 39. — Meter: indravajrā.

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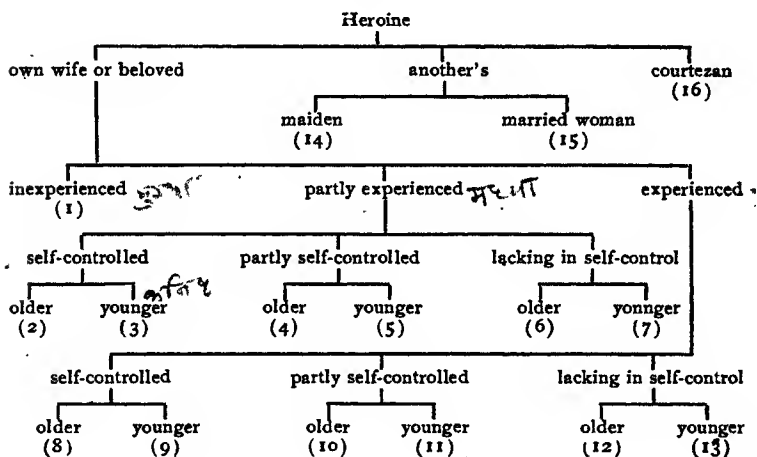
# APPENDIX

## Classification of the Sixteen Types of Heroine

The following diagram shows Dhanaṃjaya's classification of the types of Heroine, the numbers indicating the sixteen varieties. See DR. 2. 24–35.

# ADDENDA

3. 40, p. 93. The concluding words of this line would seem to prescribe merely that anything otherwise prohibited, such as the matters mentioned in this and the preceding section, could be represented on the stage if absolutely necessary to the development of the plot. According to the commentary, however, the 'inevitable' consists of religious duties: *āvaśyakaṃ tu devapitṛkāryādyavaśyam eva kvacit kuryāt.* Dhanika's interpretation may be authoritative, but I am inclined to think that he is reading a technical meaning into a perfectly simple statement.

4. 24, p. 116. Dr. Charles J. Ogden suggests, in view of the phrase *svasthyābhyāsasamutthā . . . smṛtir* at Bh. 7. 54, that Dhanaṃjaya may have written *°arthābhyāsinyām.* In that case the rendering would be: 'Recollection [is to be understood] in the sense of dwelling on a thing.' — I have no authority for my rendering of *bhāsinī* as 'mental impression,' but this signification seems quite natural, as the root *bhās,* 'to shine,' has also the figurative meaning 'to imagine, conceive of.'

4. 60, p. 133. Through the kindness of Dr. Franklin Edgerton, of Johns Hopkins University, I am able to add still another passage enumerating the traditional 'ten stages' of unrequited love. It occurs in a MS. of the Vikramacarita, in the Ninth Story, directly after the passage (ending *prāpnoti sma*) quoted by Weber, *Indische Studien,* 15. 338, n. 4. Although evidently originally a gloss, it is imbedded in the text in this MS. The passage reads:

> *nayanaprītiḥ prathamaṃ cittāsaṅgaḥ tato 'tha saṃkalpaḥ*
> *nidrāchedas tanutā viṣayanivṛttis trapānāśas tan mādo 'pi ca*
> *mūrchā mṛtir etāḥ smaradaśādaśaiva syuḥ.*

(MS. I: 317 of the Wiener Universitäts-Bibliothek; composite MS. in Śārada characters; the Vikr. text occupies fol. 248–373; this passage is on fol. 319 b, or fol. 71 b of the Vikr. selection, whose pages are also numbered separately.)

4. 83, p. 144. As it stands in the printed texts, the first half of the second āryā stanza is defective, lacking one syllabic instant. At SD. 228, where these lines are quoted, Dviveda and Parab attempt to remedy this defect by inserting *ca* before *bhavaty* (ed. Bombay, 1902, 3. 219, p. 176). This will not do, however, for according to Piṅgala (4. 14) the sixth foot must be either ◡ — ◡ or ◡ ◡ ◡ ◡, whereas the addition of *ca* would give ◡ ◡ —. (Cf. Weber, *Indische Studien,* 8. 291.) At the suggestion of Dr. Louis H. Gray (letter of July 12, 1912) I have adopted the correction *atīhasitam.* The form *atī-* exists as a parallel to *atī-* in *atīcāra, atīreka, atīvada, atīsāra.* This prefix is probably a loc. sg. of **at-*; on the variation between *ĭ* and *ī* in the loc. sg. see Lanman, 'Noun-inflection in the Veda,' JAOS. 10 (1880), p. 426, and Wackernagel, *Altindische Grammatik,* 2. 1. 132 (Göttingen, 1905).

# INDEX OF SANSKRIT TECHNICAL TERMS

The numbers refer to pages. The most important references — those to definitions of dramaturgic terms or to other important mentions of them — are printed in heavy-faced type. The English equivalents adopted in this volume for the native technical terms are distinguished by the use of initial capital letters.

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# GENERAL INDEX

The numbers refer to pages. The most important references—those to definitions of dramaturgic terms or to other important mentions of them—are printed in heavy-faced type. The English equivalents adopted in this volume for the native technical terms have all been included in this index. They are printed with initial capital letters and are followed by the corresponding Sanskrit words.

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# INDO-IRANIAN SERIES

Edited by A. V. WILLIAMS JACKSON

Professor of Indo-Iranian Languages in Columbia University

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